ISSUE EIGHTY-TWO UK: £2.50 (rec) US $5.50 Canada $6.50

DOCTOR WHO IN-VISION

THE TWO DOCTORS

THE MAKING OF A TELEVISION DRAMA SERIES

THE TIME ROTOR ROSE and fell gently, the only visible sign that the TARDIS was in flight.

The Doctor played with his hands distractedly, as he regarded the new control on the console. His expression was pensive.

'Doctor?' He didn't seem to have noticed his companion's arrival. 'Doctor,' repeated Jamie, more urgently, 'is something the matter?'

'Hmm? Oh, Jamie, no, no, nothing in particular.' The Doctor's eyes strayed tellingly back to the new control, beneath its transparent dome.

'Ah, you're still bothered about those Time Lord chappies.'

The Doctor sighed. 'Actually, I was recalling my first meeting with Dastari. I undertook the odd mission for my people in those days. Of course, that was all a long time ago.'

'What happened?'

'Let's just say we had personal differences. I was interested in exploring possibilities, their only interest was in limiting them.'

'But you did what they wanted this time, right enough.'

'That was different, Jamie,' said the Doctor, a little defensively. 'If Kartz and Reimer or, or the Sontarans had learned how to travel in time... well, we just couldn't take that chance. That sort of secret must remain in the hands of those who can use it responsibly.'

Jamie raised an amused eyebrow. 'Like you, you mean?'

'Well, yes.' Avoiding Jamie's meaningful stare, the Doctor scurried around the console, operating switches. Then he paused and looked thoughtful again. 'Although I doubt the Time Lords will be too pleased if I keep bumping into my future self like that.' His brow furrowed. 'I wonder how that happened, anyway? Surely, he'd have to have been travelling in the fifth dimension... out of time altogether...' Him, or me... he shook his head vigorously. 'Best not to think about it, I expect. It will all become clear in good time.'

With this display of false cheer, the Doctor resumed his task. Then he hesitated again, as if struck by a sobering thought. He turned to Jamie sharply. 'When did I tell you about the Time Lords?'

Jamie shrugged his shoulders. 'Well, I don't know.'

The Doctor walked around the console, towards him. He seemed almost threatening. 'I haven't talked about my people since, since... well, for a very long time.'

'But you were talking about them a minute ago!' protested Jamie. The Doctor glared at his companion, with narrowed eyes. 'Who are you?'

Jamie took a step back from him. 'What are you talking about, Doctor? It's me, Jamie. Remember?'

'Yes, yes, I do remember. But you shouldn't. Your memories were erased - by the Time Lords!'

'I don't know what you're talking about!'

The Doctor turned on his heel and began to pace the room, pulling at his lower lip. 'No, no, I don't think so... my trial... you were there... and Zoe... Zoe...'

'I don't know anyone called Zoe. Doctor, what's happening?'

'There's only one way to find out,' the Doctor mumbled to himself.

'The Sontarans! Their machine must've jumbled up your mind!'

Jamie reacted with alarm as the Doctor launched himself at the console and began to set co-ordinates with a manic intensity. 'What are you doing?'

'I'm taking us home. To my people.'

'But you can't do that!'

The Doctor's eyes widened. He leapt back from the controls as if burnt, and wailed, 'No, no, I can't, can I? I can't tell them where to find me!' He blinked and dabbed at his forehead with a handkerchief. 'I think you're right, Jamie. I think my experiences have taken their toll.'

Jamie breathed a sigh of relief. 'Now you're talking sense, at last.'

'Yes, yes,' said the Doctor, 'I think we could both do with a nice long rest. A peaceful world, for once. A beach, a medium-sized sun... We can pick up Zoe on the way.'

'Aye, if we can get back to her.'

'Now, now, Jamie.' The Doctor began to reset the co-ordinates, more sedately this time. 'Quite where she found this sudden interest in graphology, I'll never know.'

'Who?' asked Jamie, with a frown. 'Victoria, you mean?'

The Doctor looked blank for a second. Then he clapped his hands together, as if to draw a line under his confusion. 'Yes, yes, Victoria. We'll pick up Victoria, and then we can all take a nice long vacation.'

'Well, I'll believe it when I see it.'

'I can control my own ship, you know, Jamie. It's simply a matter of - ' The Doctor came to an abrupt halt and stared at a clear dome on the console. 'Oh no - that wasn't there before!'

'What's wrong now?'

The Doctor pouted. 'A teleport control. The Time Lords have taken dual control of my TARDIS. They obviously want me to do something for them.'

'The Time Lords?' repeated Jamie. 'Who are they?'

'That's rather a long story, I'm afraid.'

Steve Lyons I·V

IN·VISION
The Two Doctors

ISSN 0953-3303
Issue 82
First published
February 1999

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Format © Justin Richards, Peter Anghelides, June 1986
Doctor Who © BBC television 1983, 1998

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Origination: GLA Productions
Colour: Panda Press

Printers: Panda Press
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Subscriptions: *Please note new rates: 8 issues for £23.00 (UK only: add £2.50 for mailing in card envelopes); USA/Canada £30/$45, Australasia £36.*

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ORIGINS:

Though no one knew it at the time, THE TWO DOCTORS was the last 'epic' **Doctor Who** story to go into production. Though a three parter, the double-length episodes and the high volume of filming meant it would be made, to all intents and purposes, as a traditional six part serial. As such it was John Nathan-Turner's only six part production, following his 1980 decision to abandon this format, feeling four parters were the ideal medium to tell a **Doctor Who** story. Nathan-Turner's temporary change of heart was dictated by the logistics of his hopes for this serial.

Factor number one was the desire to film one story a year abroad, and for 1984 Nathan-Turner's choice was New Orleans in the United States.

"I first went to New Orleans for a holiday in 1981 and was there during Mardi Gras. The atmosphere was wonderful — the French Quarter has an electricity all its own. I returned there for a convention a couple of years later and decided that it would be an ideal place to set a **Doctor Who** story. I had initial discussions with our American distributors, 'Lionheart', and they were interested in a co-production deal."

John Nathan-Turner, DWM 239, June 1996

A precedent for co-production had been set in 1983 when Australia's ABC TV network put up additional funding to support THE FIVE DOCTORS. That money had helped pay higher than normal cast fees as well as some travel and subsistence costs associated with filming outside the Home Counties. The Producer hoped to receive the same from the BBC's American distributors, 'Lionheart'; help with cast and crew airfares, under-writing of hotel and ground transportation charges, and some extra cash for a big name cast list.

Casting was the second factor. One great event during production of THE FIVE DOCTORS had been the reunion of Patrick Troughton with Frazer Hines. Due to contractual commitments with **Emmerdale Farm,** Hines had only been available for a one-day cameo on this anniversary show, but so great was the joy of this meeting between two friends that they asked John Nathan-Turner for an opportunity to appear in **Doctor Who** again once circumstances were more favourable.

With the 'Lionheart' deal apparently settled in 1983 John Nathan-Turner pegged mid-summer 1984 for the New Orleans trip. This tied in with Patrick Troughton finishing work on the second series of Granada's **Foxy Lady**, and with a scheduled leave of absence from **Emmerdale Farm** for Frazer Hines.

The third factor behind the desire to go for "a biggie" in 1985 was a wish to bring back the Sontarans. Having dusted down and revamped the Master, the Daleks, the Cybermen and the Sea Devil/Silurian combo, Nathan-Turner and Eric Saward were keen to resuscitate other popular monsters from the show's past. Targets already lined up included the Autons and the Ice Warriors, but top of the list were the Sontarans — the programme's third most popular monsters.

SCRIPT:

At first John Nathan-Turner wanted to use an American writer to script the serial, hoping this would help cement deals with 'Lionheart', generate extra publicity in the USA, and provide a more authentic pace and feel to the State-side scenes.

The writer he approached was Lesley Thomas, a Los Angeles resident living in London doing consultancy work for a number of TV companies keen to develop soap opera formats along American lines. This was in April 1981, shortly after the Producer's first visit to New Orleans, but before such elements as the Sontarans, the second Doctor or Jamie were in the frame. However, her ideas proved unsuitable.

"We initially contracted Lesley Thomas to produce a scene breakdown. However, *Way Down Yonder*, as it was called, didn't have that elusive '**Who**-ish' quality about it, so we asked Robert Holmes to have a go,"

John Nathan-Turner, DWM 239, June 1996.

The actual gap between Thomas' work being rejected and Robert Holmes being asked to submit a storyline was close to two years, and even then John Nathan-Turner was at first resistant to the notion of using Holmes. What probably changed his mind was the quality of the writer's scripts for THE CAVES OF ANDROZANI, which were delivered in September 1983. By then the deal with 'Lionheart' was verbally agreed and the windows of availability for Frazer Hines and Patrick Troughton were known.

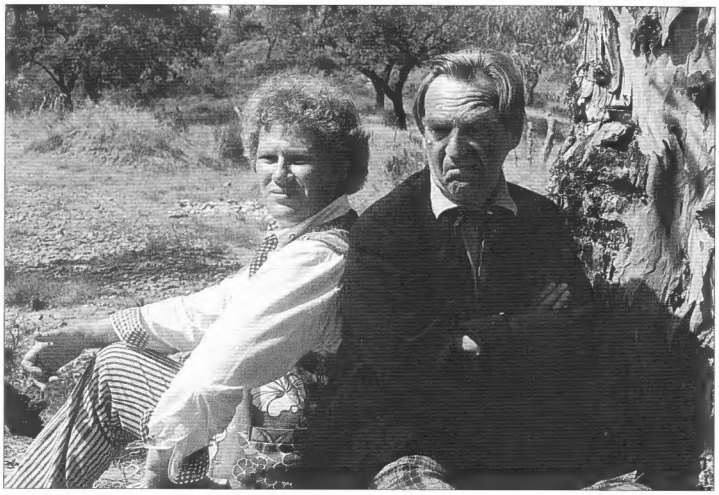
'Bob didn't like being told what elements of the show's past to incorporate. Neither did he like the idea of setting the story in America, especially when there wasn't enough money to make it properly.'

Eric Saward, DWB, August 1988.

Holmes commenced work in the autumn of that year, but only after expressing a few reservations about the constraints being imposed on him. In particular he was opposed to resurrecting the Sontarans, voicing the opinion that it was better to create something new than rework old ideas. He was eventually persuaded by the argument that in their last two outings — THE SONTARAN EXPERIMENT and THE INVASION OF TIME — their race had been poorly represented. This was an ideal chance to redress that balance.

Principle among Holmes' complaints about the setting was finding a reason why aliens would want to arrive in New Orleans in the first place. Aside from Mardi Gras, which was in February anyway, Louisiana's capital was mainly known as the birth-place of jazz music, and as Holmes said to interviewer Gary Russell in issue 100 of ***DWM,*** "...Not even I could envisage a race of aliens obsessed with jazz."

The turning point was when Holmes remembered New Orleans' other claim to fame — its reputation for restaurants and fine food. That, in turn, triggered another memory. "I suggested to one writer



a story about aliens who visit Earth at odd times to cull the population because they rather like human meat."

And so were born the Androgums, an anagram of gourmand, meaning gluttony or greedy eating. At first these aliens were going to be called Kraalons, but the name changed in between completion of the scene breakdowns and delivery of the scripts. This suggests Holmes had his burst of lexical inspiration at some point during the writing of the scripts.

The irony of the Androgums was that, on the one hand, they were rapacious carnivores — powerfully built predators with insatiable appetites for flesh. On the other hand, their evolution had led them along a line where they were considered the finest cooks in the galaxy — recognised for their skills in food preparation.

Physically Holmes described the Androgums as strong, with broad, heavy foreheads, but clearly over-weight due to their constant hunger for food. Shockeye was specified as having grey skin with warty excrescences "...common in denizens of high radiation planets". Chessene, although augmented to blend her in with other humanoid species, was stipulated as still having the forehead features of an Androgum, plus the plump, slightly bloated look of a compulsive eater.

Holmes scene breakdowns were delivered towards the end of January 1985 bearing a working title of *The Kraalon Inheritance*. Before ending up as THE TWO DOCTORS other titles were mooted, including *The Kraglon Inheritance* (probably a mis-spelling), *The Androgum Inheritance, The Seventh Augmentation, Parallax* and *Creation.*

The scripts were commissioned on February 13 (episode one) and March 9 (episodes two and three), just as work on Season 21 was drawing to a close. Around this point Sue Anstruther, the show's incoming Production Associate, received the budget breakdowns for Season 22. The good news was that BBC Enterprises had agreed to invest £4,000 per episode as a boost to the series' existing budget. The bad news was that the deal with 'Lionheart' had fallen through, so extra funding for overseas shooting would not be available from America in 1984.

Even with the extra money boost from BBC Enterprises, Sue Anstruther calculated that an extra £150,000 was needed to cover filming in the USA so, on February 15 1984, Nathan-Turner submitted a business case for a cash top-up to the Head of Drama.

Scripts for *The Androgum Inheritance* arrived on Eric Saward's desk from the end of March. Reportedly, Holmes was pleased with his efforts, feeling he had managed to emphasise the switch from traditional British locations to American ones by the inclusion of many humorous plays on words and verbal exchanges between the Doctor and Peri.

SCRIPT-EDITING: John Nathan-Turner was on holiday when the Head of Drama's office declined the request for extra money. Examining their options, Anstruther and Saward figured out they could just about afford to shoot somewhere in Europe and so, on his return, the Producer was invited to suggest a destination. His first choice was Venice, another city famed for its good restaurants and hotels. It was not a selection that found favour with Saward, who pointed out the massive crowd control problems the unit would face during the height of the August tourist season. Fortunately Venice too became a non-starter when Sue Anstruther reported that hotel and flight costs were still too high for the show's budget. Instead she proposed Seville in Spain. This was feasible, but only if the cast and crew could be persuaded to accept a subsistence payment of £22 per day (instead of the normal £100) and pay for their own evening meals.

A more immediate need as far as Eric Saward was concerned was a complete overhaul of the existing scripts. Robert Holmes reluctantly accepted the task, accepting that a rewrite for Spain was

preferable to a rewrite for Venice; plantation houses could become haciendas, river banks olive groves, French Quarters Old Arab Quarters, and so on... In the event the rewrite proved more onerous than at first thought. The translation from an English-speaking country to a Spanish speaking country robbed the serial of its humorous focus on the English language versus American language that Holmes had so enjoyed writing. Unable to find similar juxtapositions in Spanish translations, the writer became increasingly disillusioned with the project, a state of mind with which Eric Saward sympathised.

> "You can't transfer a story from an English-speaking country to a Spanish-speaking country particularly when you have verbal jokes and plays on words, and so on. It was quite a major rethink. After discussions Bob went away and reworked the material to be set in Spain. It changed in some respects, but not massively. The plot remained but a lot of the lines were altered. By this stage I think he was getting really fed up and tired, and the story ultimately suffered because of all this messing about. It was all too boring and embarrassing and down to lack of thought." **Eric Saward, DWB 1988**

Holmes completed the rewrites in July 1984, in time to meet the deadline for the Director joining date. By this point the story had undergone its final name change to a somewhat predictable THE TWO DOCTORS. Holmes' past experience of script editing the series meant there was little that needed altering to make the dialogue fit the **Doctor Who** format. At the Producer's Run, however, timing estimates suggested the need for some pruning by Saward.

Of the snips made, the only one of real significance was a scene early in part one where the second Doctor tells Jamie about the Androgums and their heritage. They were the original inhabitants of the Third Zone of the galaxy, pressed into service by colonist 'Third Zoners' who used them for manual labouring tasks.

More lost dialogue gave further insight into Androgum social etiquette. Apparently those who aspired to the culinary arts did so through the existence of family guilds — called Grigs — as reflected in their names. Shockeye was "...O'the Quawncing Grig", while Chessene owed her roots to the Franzine Grig.

In other rewrites Oscar and Anita's debut scene was brought forward from part two to part one. There seems no narrative reason for doing this, so it may have been done to guarantee the artists an episode one payment in compensation for the economies forced on them while filming in Spain.

More minor changes eliminated the Sontarans gloating over the prospect of using heavy artillery to eliminate Chessene, and Shockeye articulating in graphic detail his recipe for cooking Peri. A lost continuity reference was the sixth Doctor explaining that coronic was a chemical weapon devised by the Rutans to attack cloned tissue, for use against the cloned Sontarans.

DIRECTOR AND TEAM:

Peter Moffatt was almost an automatic choice to direct this serial. He was one of John Nathan-Turner's inner circle of preferred Directors, so once Ron Jones had been awarded ARC OF INFINITY and Fiona Cumming had handled PLANET OF FIRE, it was hardly surprising that Moffatt was offered this latest overseas junket.

More significantly Peter Moffatt had experience of working with both Doctors, having introduced the world to the sixth Doctor on THE TWIN DILEMMA, after steering Patrick Troughton through a complex production schedule on THE FIVE DOCTORS.

Tony Burrough was assigned to the Designer's chair, handling his fifth **Doctor Who** in as many years, after employing his 'jigsaw sets' on THE KEEPER OF TRAKEN, FOUR TO DOOMSDAY, BLACK ORCHID and WARRIORS OF THE DEEP. The Costume Department was represented by Jan Wright, a newcomer to **Doctor Who**, but one who quickly endeared herself to John Nathan-Turner, who later wrote of her, "...Jan Wright, a very elegant and talented designer and, what's more, something of a riot."

Even more riotous, according to the Producer's memoirs in ***DWM***, was Make-up Designer Cathy Davies. She was a last minute substitution after first Liz Rowell (THE KING'S DEMONS and PLANET OF FIRE) and then Joan Stribling (EARTHSHOCK and TERMINUS) were pulled from the production roster due to higher priority commitments. With no other London based Make-up Designers available Cathy Davies was seconded from BBC Wales. Having recently completed work on a major drama production, **The Life and Times of David Lloyd George**, starring Philip Madoc, her credentials were nevertheless impeccable. Reputedly she introduced herself to Colin Baker just before production got underway by ringing him at home and announcing herself as, "...the Welsh tart that's doing your make-up!"

Steve Drewett was assigned to handle Visual Effects, his first work on **Doctor Who** since MEGLOS back in 1980. Since then he had built up his experience of the science-fiction arena, undertaking work on the last series of **Blake's Seven**, David Maloney's production of **Day of the Triffids** and (most recently), season one of **The Tripods**.

Completing the line up was Peter Howell, notching up his tenth **Doctor Who** since the Radiophonic Workshop took on incidental music for the show in 1980, and Dave Chapman overseeing electronic effects. One other notable name among the crew was Production Assistant, Gary Downie. Despite being John Nathan-Turner's partner for many years THE TWO DOCTORS was the first time Downie had worked full-time on the programme.

For the guest cast, two names were guaranteed even before Peter Moffatt confirmed his availability. Patrick Troughton had never been out of work since leaving **Doctor Who** in 1969. Indeed Troughton's work commitments had been the reason behind production date shuffles on **THE FIVE DOCTORS**. Since THE FIVE DOCTORS he had performed in one-off episodes of **Minder** and **Dramarama** as well as his regular role in **Foxy Lady**. Frazer Hines was also working full time for Yorkshire Television, shooting episodes of the increasingly popular soap, **Emmerdale Farm** where his character, Joe Sugden, had been a regular since the Seventies. Hines was delighted to be asked back to reprise Jamie McCrimmon, but quietly confessed to Peter Moffatt a concern that Jamie was still being written as a young twenty-something while Hines himself was clearly now middle-aged.

In casting the Sontarans, Moffatt bucked precedent and chose a tall actor, Clinton Greyn, to play their commander, Group Marshal Stike, in place of the short, stockier performers of past stories. Greyn was a talented character and supporting actor who could switch his natural Welsh accent on or off at will. He first made his name as one of the regulars in BBC TV's mid-Sixties soap opera, **Compact**,

LAURENCE PAYNE

Born in 1919 Laurence Payne established his name with a generation of Sixties children when he took the title role in Rediffusion TV's version of the Sexton Blake stories, originally published in a boy's weekly of the 1890s called *The Halfpenny Marvel*. The BBC had been on the verge of adapting Sexton Blake when Producer Ronal Marriott secured the rights in 1966, forcing BBC drama chief Sydney Newman to create **Adam Adamant** instead. The series was an immediate hit for Rediffussion, which would later become part of the Thames TV corporation. Partnered by Roger Foss as his sidekick Tinker, Payne made 64 episodes of the hit series between 1967 and 1971.

Payne's health was quite fragile by the time he came to appear as Dastari in THE TWO DOCTORS. Previously he had made two appearances in the show, as sharpshooter Johnny Ringo in THE GUN FIGHTERS (1966), and briefly as the doomed Argolin leader, Morix, in THE LEISURE HIVE (1980).

TV Appearances:

Romeo and Juliet (Capulet) 1976
The Sand Baggers (Sir Donald Hopkins) A PROPER FUNCTION OF GOVERNMENT
The Hanged Man (Prendergast) LAWS OF FORTUNE
Airline (Chairman) CAPTAIN CLARKE PLUS ONE

Film Appearances:

Train of Events (Richard) 1949
Glad Tidings 1953
The Immigrant 1955
Dangerous Exile (Lautrec) 1957
Ill Met by Moonlight (Manoli) 1957
Ben Hur (Joseph) 1959
The Trollenberg Terror (Philip Truscott) 1959
The Queen's Guards (Farinda) 1960
The Telltale Heart (Edgar Marsh) 1962
The Court Martial of Major Keller (Major Keller) 1961
The Singer not the Song 1961
The Third Alibi 1961
Barabbas 1962
Cross Trap 1962
Mystery Submarine (Lt Seaton) 1963
Vampire Circus (Prof Mueller) 1971
One Deadly Owner 1973

although a leading role did not come his way until 1968 when he starred in a thirteen part children's drama series for ATV, **Virgin of the Secret Service** — a James Bond spoof set in 1907. His one **Doctor Who** appearance to date had been as Ivo, leader of the villagers, in STATE OF DECAY.

The comic role of out-of-work actor Oscar Botcherby was taken by James Saxon, the first of three stars of the Granada spoof **Brass** to appear over the course of the season's production. Though Saxon is reputed to have disliked his stint on **Doctor Who**, it didn't do his career any harm, with roles as pompous boors following in a string of series.

TV Appearances:

In the Red (Oswald Twist)	1997	**The Paradise Club** (DI Fairweather)	1989
Chalk (Mr Crabtree)	1997	**Vanity Fair** (Joseph Sedley)	1985
McCallum (Fuzzy Brightons)	1995	**Boon** (Rupert de Borchgrave) DADDY'S GIRL	
England My England(Vyner)	1995	**Brush Strokes** (Philip Crane)	1986
If You See God, Tell Him (Barrister)	1993		
Murder Most Horrid		**Film Appearances**:	
(Adams) A SEVERE CASE OF DEATH		Prayer for the Dying	1987
		Biggles (Bertie)	1986

The pivotal role of Chessene was offered initially to Elizabeth Spriggs, whose portly frame yet fastidious demeanour fitted perfectly with the image Peter Moffatt had in mind for the Androgums. Spriggs accepted and attended several make-up and costume fitting sessions, but shortly before rehearsals a dispute over fees resulted in the actress's departure from the serial. At very short notice the role was offered to Jacqueline Pearce, although both John Nathan-Turner and Peter Moffatt have laid claim in respective interviews to being the one who selected her. Elizabeth Spriggs did eventually get to play the part of a cannibal in **Doctor Who**, but not until PARADISE TOWERS in 1987.

> "I sacked her. She refused to rehearse for the location filming. I don't know whether she'd fixed herself up a broadcast for the same time, but her agent said, "Miss Spriggs never does extra rehearsals for filming". I said, "Well then she doesn't play the part either". We had a very quick recast on Chessene. I suggested Jacqueline Pearce, though John was a bit worried because she'd been in **Blake's Seven**. I'd done a play with her for Yorkshire Television, and I enjoyed working with her very much."
>
> **Peter Moffatt, DWM 254, 1997**

JACQUELINE PEARCE

The part of Servalan in **Blake's Seven** is the role Jacqueline Pearce will always be remembered for. Created originally with a male actor in mind, Director Vere Lorrimer did the gender switch, persuading Pearce to appear in SEEK, LOCATE, DESTROY, the sixth episode of series one. Though intended as a one-off, the potential of Servalan's character was spotted immediately and she was cast for three more episodes in the show's debut season. Twenty four more appearances followed over the course of **Blake's Seven**'s remaining three years, and even today she is asked to perform the role in various professional and 'pro-am' spin-offs for radio and talking book productions.

TV Appearances:

Danger Man (Jeannie)		Gypsy Girl	1966
DON'T NAIL HIM YET		The Plague of the Zombies	
The Avengers (Marianne)A SENSE OF HISTORY		(Alice Thompson)	1966
Man in a Suitcase (Ruth)SOMEBODY LOSES...		The Reptile (Anna Franklyn)	1966
Callan (Eva)		Carry On: Don't Lose Your Head	
ONCE A BIG MAN, ALWAYS A BIG MAN		(3rd Lady)	1966
Measure for Measure (Mariana)	1979	Don't Raise the Bridge, Lower the River	
Vienna 1900 (Anna)	1980	(Pamela Lester)	1967
The Bourne Identity		White Mischief (Idina)	1987
(Madame Jacqui)	1988	How to Get Ahead in Advertising	
Moondial (Miss Raven)	1990	(Maud)	1989
Dark Season (Mis Pendragon)	1991	Princess Caraboo (Lady Apthorpe)	1994
		Guru in Seven	1998

JOHN STRATTON

Born in 1925, John Stratton's entry in Spotlight lists him as a supporting performer of stage, motion pictures and television. A powerfully built actor Stratton, relished the opportunity to play Shockeye in **Doctor Who**, enduring the heavy weight of his costume and make-up both on location and in the studio. He did, however, find an advantage the thick fabric of his tunic offered.

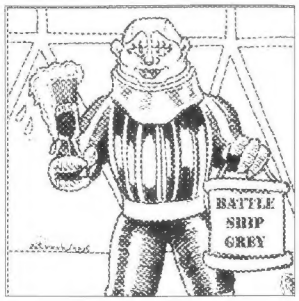
> "As for the weird shaped lumps at the front of his costume, they were his wallet, cigarettes and lighter. He couldn't bear to be parted from them".
>
> **John Nathan-Turner, DWM 239, 1996**

Principle among his cult TV credits are the roles of Captain Potter in the original television version of **Quatermass and the Pit**, and as tortured soul John Croxley in the ESP episode of Gerry Anderson's 1969 series, **U.F.O**.

Film Appearances:

The Small Back Room	1948	Man in the Sky (Peter Hook)	1957	Hell (Asylum Director)	1973
The Cure for Love (Sam)	1950	Terror from the Year 5000 (Victor)	1958	The Good Companions	1980
Seven Days to Noon	1950	It Takes a Thief (Rick)	1960	The Tales of Beatrix Potter	1981
Appointment with Venus	1951	Strangler's Web (Preston)	1966	My Cousin Rachel	1985
The Happy Family	1952	The Black Doctor	1967		
The Cruel Sea (Ferraby)	1953	The Sign of Four	1968	**TV Appearances:**	
The Long Arm (Sgt Ward)	1956	The Love Pill	1971	**It's Dark Outside**	1964
Seven Waves Away (Clary)	1957	Frankenstein and the Monster from		**For the West**	1965
				The Pallisers	1976

SET DESIGN:



Ordinarily, a **Doctor Who** six-parter could have expected to spend up to nine days in the studio and still have a generous allowance for location filming. THE TWO DOCTORS caused Tony Burrough unusual problems in that so much of the budget was reserved to pay for the two weeks in Spain that studio time was pruned to a minimum.

On the plus side there was very little for Tony Burrough and his assistant Colin Blaymires to do from a set design perspective while on location. While they were needed throughout filming, they had only to provide some exterior dressings for Oscar Botcherby's restaurant, and set up the police box prop as required.

Studio one was booked for the first two day recording block. This being the largest of TV Centre's eight studios, Burrough took the chance to erect almost all of the sets required for the space station. These included Dastari's study, the kitchen area, the computer room and all the inter-linking corridors.

To create a feeling of the station's great size Burrough designed the sets in three sections. Each was very large and the background was either a black drapes or a plain cyclorama softly illuminated using coloured floodlights. Mid-way between the camera positions and the backdrops Burrough positioned silver-foil covered plywood wall flats in all kinds of shapes to give the sets their essential shape. Some were squares with timber diagonals rising through them, others were fixed together to form triangular sections, some were cut from perspex sheeting, while others tilted in at 90 degree angles and were attached to pylons to suggest a ceiling. The third set of elements were all the props and set dressings, most of which were hired in. Dastari's study was deliberately a mixture of old and new — the ultra-modern room contrasted by antique furniture.

For the kitchen Burrough rented some industrial catering units and used them without any redressing whatsoever as their steel and aluminium surfaces blended in perfectly with the foil-covered backgrounds.

Also scheduled for Block One were all the TARDIS scenes. The wall flats were the identical for both Doctors' time ships, but for the Troughton version Burrough recalled the Pertwee/Baker TARDIS console, complete with Neon tube Time rotor (last seen during THE KING'S DEMONS), and put it in place of the year-old replacement with its 'wedding cake' centrepiece.

For the second two-day block cast and crew were relocated to studio TC6. The main set needed for this session was the basement of Dona Arana's hacienda; a series of arched cellars painted and lit with dark hues to suggest a windowless environment. As well as

MAKE-UP:

As with **Costume**, so too did Make-up have to worry about the potentially fierce heat of Spain in summer. The big problem was creating a matte foundation that would not run as the actors sweated. According to John Nathan-Turner's memoirs Cathy Davies created a base make-up out from a number of powders and solutions which she termed 'toasted beige'. This was designed to be painted onto the actor's face. Once dried it could only be removed with a solvent and was thoroughly water (sweat) resistant. Apparently this concoction was very expensive in terms of ingredients.

Androgum make-up for Shockeye involved the weaving of thick, custom-made orange eyebrows. The trick was in the staining which had to blend a gradient of reddish hues to avoid the hair just looking like hackings from a coloured 'fright wig'. In his Androgum guise the second Doctor also had to endure the eyebrows and a facial makeover. To the actors hands and faces Cathy Davies applied swatches of red shadow to suggest high blood pressure — the result of too much red meat eating perhaps. In Shockeye's case the richness and frequent excesses of diet were emphasised by applying fatty boils to his face; in reality Rice Krispies coated in coloured latex. Due to the heavy foundation make-up and John Stratton's tendency to sweat profusely, retakes were sometimes needed on location whenever a Rice Krispie fell off!

The wig for Chessene was black and cut in a pageboy bob. Jacqueline Pearce hated having to wear it felling that, as it had been designed for Elizabeth Spriggs, it was the wrong size and shape to go with her head. Dastari's hairpiece was a snow-white, longhair wig very similar to that worn by the first Doctor. The difference was Dastari's hair was pulled back severely from the forehead and knotted together at the back into a tight pigtail.

Unlike THE FIVE DOCTORS Patrick Troughton declined to have his hair dyed for the show, keeping it the salt and pepper colour it was naturally going. As the Doctor he wore it in the familiar Beatle mop-top, but as an Androgum he had it parted on the right and backcombed — rather like an older version of Salamander!

There was very little Cathy Davies had to do with the Sontarans. Her only real involvement with them was applying onto the masks a runnier version of the hardened green goo mixture Jan Wright's team had made for the death scenes.

SET DOCTOR

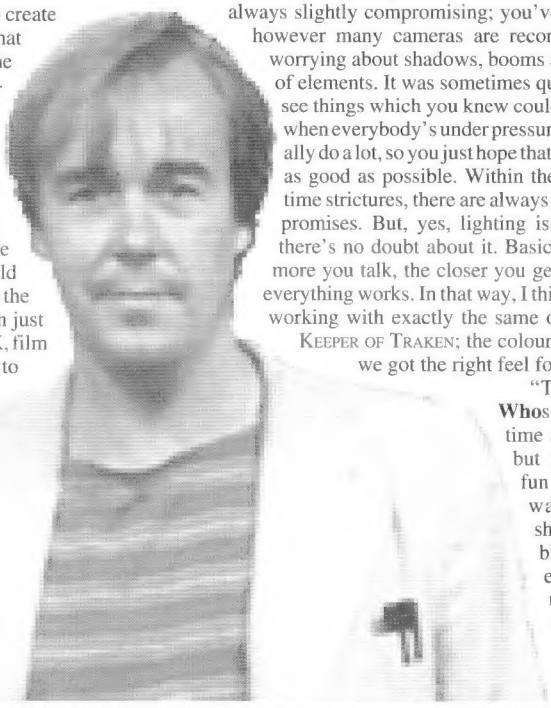
For production designer TONY BURROUGH, THE TWO DOCTORS was to mark the end of a highly successful association with *Doctor Who* which had begun some five years earlier on THE KEEPER OF TRAKEN. PHILIP NEWMAN - now a designer himself - was keen to know how he faced up to some of the unique design challenges a programme like *Doctor Who* presented.

"IT WAS ALL A LEARNING PROCESS for me really. Before John Nathan-Turner offered me a Doctor Who — which was quite early on in my design career.

"I'd been an assistant designer for a couple of years and had gradually worked my way through to becoming a fully-fledged designer. I started on things like **Blue Peter** and light entertainment quiz shows. I remember that I got the job of re-designing **Top of the Pops** — which at that stage I thought was quite a challenge — but I soon realised that that it didn't really matter what the project was, it was how you solved the problem of giving a look or identity to a show that suited its content. The content may not be what you would personally enjoy watching, but you could still give it a successful look. And in those terms, every programme has its own challenges."

"The thing with the **Doctor Who**'s was that they were nice to do because they offered a designer a very free rein and a chance to experiment and create interesting sets. As a designer, a script is just a sort of skeleton onto which you add all the texture, colour and detail — and they were always complicated stories, not conventional dramas — so I was quite glad when I was offered THE KEEPER OF TRAKEN, and it was great fun to do."

It was as part of his sumptuous Art Nouveau-inspired design for that story that Tony introduced a system which would become an idiosyncratic feature of almost all his **Doctor Who** work: a series of movable scenic modules which could be easily re-configured or re-dressed in a number of ways to create new sets and spaces. "Well, what I basically tried to do in all the **Doctor Who**s I did was to create sets which were as big as possible. I just wanted to fill the studios, to open them up and make impressive spaces. I mean, no-one is totally original in anything they do — we all borrow ideas off other people — but I pressed as hard as I could to do that. Of course, that made the work harder for me; rather than just building a set — "There it is, OK, film it!" — we had to keep working to change the other side. It was very much a theatrical kind of thing, dressing one side while they're filming the other and then spinning the set round again and re-dressing that. I used the steel RSJ system as a framework on FOUR TO DOOMSDAY and again, a couple of years later, on WARRIORS OF THE DEEP. I remember hunting around Pinewood and Shepperton Studios for components that I could re-paint and make interesting to add into the spaces. I was just trying to use resources — the budgets on **Doctor Who** were not enormous, the studio turn-around was quite quick and the story had to be told — so you tried to get as much as you could out of the studio, whilst always trying to outdo everybody else's efforts, to create things that looked better, bigger and more believable."



"THE TWO DOCTORS was more diverse than the others in that it was one of John Nathan-Turner's "away-holidays" which he used to organise each year. The filming in Seville was quite fun, but it was very hot, so it was not without its problems. In the studio we had the interior set of the Spanish hacienda which was nice; that was based on a real place. We also had this big metal structure with trap doors for the inside of the space station. In a way, that was going back to the modular thing, although there were lots of other elements. The space station itself was quite modular; I seem to remember making it out of various triangular panels. I think the story was rather silly though — it was all about food, wasn't it? A strange one. It was a bit of a romp to be honest: there were so many people involved with the show who were there for the fun of it and were all just having a good time. It became a little too light-hearted, for me anyway. If you're going to do something, you've got to take it seriously — or try!"

"As a production designer, I quite like to control as much as possible, because I think that somebody has to try to control all the elements and it works best when people communicate. You have to give information and I think it's important that the director is keen on a lot of discussion. Personally, I like to do drawings. I remember doing drawings for the spaceship from FOUR TO DOOMSDAY, and I think I gave Mat Irvine a drawing for the Sea-Base for WARRIORS OF THE DEEP. Ultimately, he interpreted it in his own way, but you have to trust people to have their own ideas."

"The problem on **Doctor Who** was that there wasn't time to sit around talking and sending each other samples of colours, treatments and materials and so on; everybody had to rush off and do their own little area to get the thing ready. At times, you'd be surprised at what came into the studio from various people. But everybody's got to get their contribution right. Some sets were more successful than others, but then designers can create problems themselves by building sets that are, if not impossible, then difficult to light at times."

"On the other hand, there's no point building a nice set if the lighting doesn't make it believable. It's a difficult job lighting a television studio because you're always slightly compromising; you've got to light for however many cameras are recording as well as worrying about shadows, booms and all those sort of elements. It was sometimes quite frustrating to see things which you knew could look better, but when everybody's under pressure, you can't actually do a lot, so you just hope that it's going to look as good as possible. Within the confines of the time strictures, there are always going to be compromises. But, yes, lighting is very important, there's no doubt about it. Basically, though, the more you talk, the closer you get to making sure everything works. In that way, I think everyone was working with exactly the same objective on THE KEEPER OF TRAKEN; the colours all worked and we got the right feel for the place."

"Those **Doctor Who**s are quite a long time ago for me now, but they were good fun to do. People always mock the show for the wobbly egg-box scenery, but I would tend to take issue with that!"

traditional Spanish trappings and ornamentation the cellars had to house the Kartz-Reimer module (a futuristic plywood cabinet) and some of the control consoles from Dastari's original laboratory. These control desks, also seen in scenes recorded in Block One, were the same units Burrough had designed three years earlier for Peter Davison's debut production, FOUR TO DOOMSDAY.

For this recording block Burroughs also designed three small sets to represent the trapdoor leading down to an underground passage from the hacienda's out-building. Set one was the raised out-building interior with a trapdoor that was high enough above ground level that actors could climb down through and out of sight. Set two was the 'chimney section' with just a ladder leaning up against a curved well wall, and set three was the straw-floored underground passage.

Block Three was a mixture of present-day and futuristic sets. The lounge of Oscar's restaurant, complete with a floor painted to look like tiling, covered a good quarter of the studio's space and was decorated to match the exterior views seen in the location footage. In contrast to the hacienda sets, the restaurant was brightly painted and strongly illuminated. The chapel, hallway and kitchen of the villa comprised the remaining Spanish settings. The chapel set was designed so it could be speedily redressed as a bedroom for part two.

The biggest and most complex set of the production was the space station's infrastructure. The framework of this elaborate matrix of passages, platforms, catwalks and conduits was a web of scaffolding of the type normally used out-of-vision to support sections of tall scenery. Three sides of this scaffolding were bordered by velvet drapes that absorbed or diffused the strongly coloured spotlighting used to illuminate this set. Various removable platforms and catwalks dotted this structure and by shooting from different angles the whole set could be made to look longer and more complicated than it actually was.

VISUAL EFFECTS:

Steve Drewett added to **Doctor Who** mythology by showing Sontaran spaceships in flight for the first time. His research was impeccable as the model spaceship seen in part one was identical to its live action counterpart from THE TIME WARRIOR and THE SONTARAN EXPERIMENT. The model was made to spin by the simple expedient of skewering it onto a spindle painted CSO blue and rolling it, like a barbecue spit, when the cameras were turning.

The Sontaran guns and communicators were also faithful to their Seventies predecessors, but Drewett also added to the myth by devising a rifle cum hand-to-hand combat weapon suspiciously similar to the Klingon fighting blades later seen in **Star Trek**. The difference was that at least one of these rifles had a butane gas cylinder built into it, capable of projecting a tongue of flame when the trigger was pulled. Forsafety reasons these guns were used sparinglyin the studio. Only once, when Chesseneused her coronic acid bombs, was Stike allowed to fire this weapon.

Drewett's training at the Natural History Museum came in useful for some of the more unusual effects demanded by this show. One of them, a cellar rat consumed by Shockeye, was a taxidermist's prop, pre-cut along the spine and stuffed with a mixture of damsons and jam. Another special prop was the 'alien' fish, made from latex, that the Doctor could catch during his fishing trip in part one.

Aside from the standard requirement to deliver smoke and explosions on cue, Drewett had to supply materials more associated with 'Hammer Films' for this production — including bottles of fake blood for Chessene's reversion to type in part three, fake acupuncture needles, and vapour-emitting crystals for the scene where the Doctor prepares a deadly cyanide cocktail to kill Shockeye. More fake blood sachets were needed for the staged stabbing of Oscar by the Androgum. Perhaps the grisliest prop of all was a severed Sontaran leg — another latex rubber construction — for Shockeye to wave as a demonstration that Stike was dead. In a draft version of the script Robert Holmes had wanted this prop to be shown flying towards the camera as the Scout Craft explosion killing Stike goes off.

Other special props provided by Effects included the Meson Bombarder and miniature power-saw seen in Dastari's basement lab, and Shockeye's meat tenderiser (which Nathan-Turner hinted should be "suggestively shaped" for a practical joke the crew were intending to play on Frazer Hines during recording).

COSTUME:

Long before the Director joining date it was known filming would take place in Spain during August, the hottest month of the summer in any part of Mediterranean Europe. The key consideration Jan Wright therefore worked to in all of her custom made outfits was keeping the artists as cool as possible.

The big problem was the Sontarans. James Acheson had created the squat look of Linx and Styre by encasing actor Kevin Lindsay in a special suit of gun-metal coloured fabric heavily bulked out with lining material. The result was a short but very wide alien. This design had been repeated in 1977/78 for those additional Sontarans needed for THE INVASION OF TIME.

Reusing these costumes just was not an option. In the first place they were in poor condition after years of display at the Blackpool and Longleat Doctor Who exhibitions. In the second place their linings were so thick and heavy that Clinton Greyn and Tim Raynham would pass out within minutes of donning the full rigs. And in the third place, both actors due to play Sontarans in THE TWO DOCTORS were taller than their Seventies counterparts.

So Jan Wright started again from scratch. She reproduced James Acheson's cutting pattern meticulously but found she could not find exactly the same matte fabric inlaid with metal thread her predecessor had used. Instead she settled for a shiny black material and had the vertical seams sewn in by hand. With Spain in mind the lining was much, much thinner. That created a problem when it came to marrying the jackets to the fibreglass collars.

Richard Gregory's company, 'Imagineering', was hired to take moulds from existing Sontaran masks, collars and battle helmets, and fashion new replacements. This he duly did, but the lack of padding around the shoulders of the jackets made it almost impossible to fix the collars permanently to them. So they had to sit loose around the neck, tacked only at the shoulders. The collars also sat lower due to the absence of padding, an aspect which tended to show more of the latex face masks that was intended by the designer. The results were Sontarans with curious neck deformities.

As well as new masks Richard Gregory's team also made new sets of Sontaran hands from moulded latex. In keeping with instructions laid down in Robert Holmes script each Sontaran had three fingers on each hand, not five as in THE SONTARAN EXPERIMENT.

James Acheson's costumes did make a brief reappearance in the serial. To save having to sew additional costume pieces for stunt sequences, older jackets and trousers were worn for scenes such as the acid attack on Varl. The green goo 'coronic acid' was actually a mixture of dye and glue gun adhesive.

Chessene and Shockeye's costumes, both new, were made from totally different materials. The latter's aspirations to a higher evolutionary caste were mirrored by an electric blue/grey metallic gown. The basis was a blue patterned blouse stitched to a matching skirt. A silver blue tabard inlaid with creeping vine like illuminations ran full length to the floor back and front, with a high collar around the neck. The gown was originally made for Elizabeth Spriggs, but was taken in to fit Jacqueline Pearce's slimmer frame. Reputedly, on location, Pearce wore next to nothing under the costume — just to keep cool...

Shockeye's costume was more asymmetrical. The shirt was a wide-sleeved buccaneer's blouse, stained blood red (for obvious reasons) and balanced with a air of very loose pantaloon trousers tucked into boots. Around his neck hung a cut-down version of a butcher's apron which tapered down over his chest. On the wide leather belt from hung the tools of his trade — skewer, sharpening iron, meat cleaver, assortment of knives, etc. A black velvet bandoleer's sash extended over Shockeye's right shoulder with miniature spice and seasoning bottles taking the place of bullets. Black velvet was also used for the hat — studded with various feathers — and a sweatband worn around the left forearm. More sauce bottles and condiments hung from woollen sashes around his waist.

Being the head of a research facility Professor Joinson Dastari got to wear a suit. The suit, however, was cut was cut from am iridescent, psychedelic patterned black and silver fabric and tailored into a matching jacket and trousers. Intended to be worn without a tie, the jacket folded over at the front and buttoned up under the high collar using a combination of Velcro plus hook and eye attachments. A pair of futuristic spectacles with thick Elton John-style frames completed the ensemble.

Colin Baker merited a change of attire for most of the location and some of the studio scenes. Out, went the multi-coloured coat in favour of a looser, more floral patterned waistcoat.

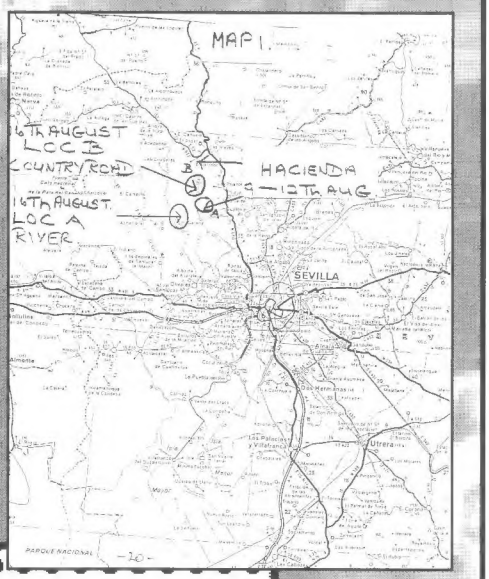
Nicola Bryant was in more traditional garb for her character; a pair of waist clinching, sky blue shorts and a rayon shirt patterned in swirls of silver, pink and blue. The shirt tied together at the front and underneath Nicola Bryant wore a bikini top cut from the same multi-coloured material. Reportedly she was unhappy with the blouse. Being a man-made fibre the material did not soak up sweat as well as cotton, so often she would complain of sore, irritated skin.

Both Patrick Troughton and Frazer Hines wore variations on the costumes fashioned for them in THE FIVE DOCTORS.

PRODUCTION DIARY:

Saturday 4 August 1984 Just two days after wrapping on VENGEANCE ON VAROS Nicola Bryant and Colin Baker are back at the BBC to begin rehearsals for the film scenes to be shot the next week. The departure date for Spain has finally been set after two false starts. Initially, a twelve-day location trip was on the cards, starting 6 August, before two days were lopped off and day one was moved to 10 August. Finally, the schedule was set at eight days for shooting and two for travel..

Even as the cast run through their scenes Production Manager Gary Downie is out in Spain paving the way for the unit's arrival. Rooms have been booked at a hotel on the corner of Luis de Morales in the Northeast part of the city. Locations have been scouted and booked, but the team's main need is for a "fixer"; someone with local knowledge, fluent in both Spanish and English. Through the British Consulate Downie is able to obtain the services of Mercedes Carnegie, a member of the Carnegie dynasty who happen to be one of the most influential and wealthy families in Spain.



Sunday 5 August 1984 Film rehearsals continue at Acton. Britain is currently in the grip of a heat wave with temperature in the upper eighties Fahrenheit. While the heat and the humidity make working arduous it also provides an opportunity to acclimatise, as the weather report for Seville is warning of blistering heat above 100 degrees!

Wednesday 8 August 1984
A coach carrying some fifty members of THE TWO DOCTORS' production staff leaves Television Centre bound for Heathrow Airport. Aside from Gary Downie, Peter Moffatt and Tony Burrough are also missing, as they flew out ahead on Monday to check out set dressing each of the locations.

The flight takes almost five hours and it's well into the afternoon before everyone has book into the hotel. True to form John Nathan-Turner arranges a poolside welcome to Spain. It is the first of many nights of revelry.

There is one cloud over proceedings, however. En route from England a case of specialist make-up props has gone missing, including all the wigs and Androgum eyebrows. Much to their 'intense dismay', Laurence Payne, Jacqueline Pearce and John Stratton are told they will not be able to film their scenes tomorrow. They will just have to stay by the pool instead...

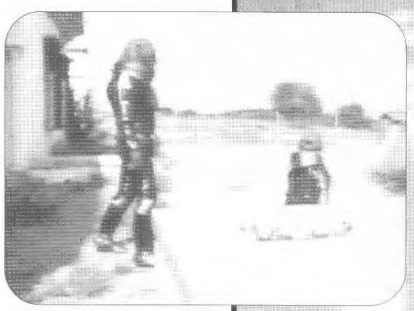
Thursday 9 August 1984
The first unit call is 08:30 at a deserted hacienda some 35 kilometres from Seville, between the villages of Gerena and El Garrobo. The original intention had been to film at an occupied hacienda, "Cortijos", in the village of El Garrobo itself, but on one of his scouting trips the week before Gary Downie had found this deserted property which a better match for the dilapidated home of the elderly, blind Dona Arana. With help from their fixer permission has been granted for several days of filming to take place there.

To speed up filming Peter Moffatt operates a multi-camera set-up, thereby reducing the number of takes needed to capture action from different angles. The first two scenes of the day take place in olive groves a short distance from the hacienda and involve only James Saxon (Oscar) and Carmen Gomez (Anita). The outfit worn by Gomez is not the one created for her by Jan Wright. Gomez asked not to have to wear the long, dark, flamenco style dress, intended for her, as it was too heavy for the climate. Fortunately Mercedes Carnegie has a similar height and build to Gomez, so the actress is loaned one of her light summer outfits.

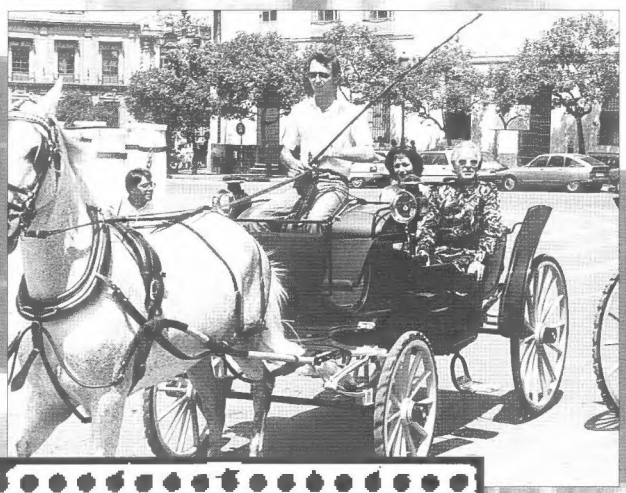
Due to the heat there is no mucking around and the two scenes of Oscar and Anita hunting butterflies, and afterwards wreckage from a crash, are soon in the can, leading into an early lunch.

After lunch, amid the partial shade of the hacienda's courtyard walls, two out of the four scheduled scenes (all that can be shot without wigs) are recorded. These show Varl on the arched veranda, watching the approach of Stike's ship, and a later episode three scene in the courtyard, with Stike ordering Varl back to the spacecraft to set the self-destruct.

The two scenes that cannot be filmed — Chessene, Shockeye and Varl's arrival at the hacienda, and an episode three sequence of the Doctors' party being herded across the courtyard by the Androgums — are deferred until new wigs and hairpieces have been completed. Back at the hotel Cathy Davies is working on this. She has taken over part of the hotel's hair salon and is using its facilities to cut, colour and stitch a new set of hair-pieces, using what she can find in the salon and in her make-up tool kit.



In place of the deferred scenes Peter Moffatt brings forward two scenes scheduled for Friday. First up is a sequence, shot just beyond the hacienda walls, of Doctor Six advising Peri, Oscar, Jamie and Anita that there are aliens at large in the house, whereupon Anita remembers there is a way in through the cellars. Then, deeper into the olive groves, an earlier episode two scene is enacted as the group surveys the apparently deserted property from a distance. The unit wrap is ahead of the 18:00 deadline.



Friday 10 August 1984 With replacement wigs still not ready Peter Moffatt has to rearrange his schedules radically. Many of Saturday's scenes are brought forward purely because they do not feature Dastari or the Androgums. Tony Burrough's scenic crew erects the TARDIS in an olive grove so that the time travellers' first meeting with Oscar and Anita can be shot. Some minor scenes for episode two, centring around the sixth Doctor stealing into the hacienda, are shot before lunch, while further episode three slates featuring Doctor Six, Peri and Jamie, that were originally rostered for Sunday, following after meal-time.

Visual Effects and Make-up both display their mettle towards the end of the day as two set pieces are staged. Firstly Stike plays out his death scene, lurching around the hacienda grounds, covered in flesh rotting green goo. Then comes the explosive detonation of the (invisible) Sontaran space ship, which is done in front of a locked-off camera, and which was to have featured a severed Sontaran leg whizzing through the air. Additional shaking of the camera, to suggest a massive explosion, will be generated later, in the gallery.

Filming has once again gone well, but already the crew are already complaining of sunburn and bouts of diarrhoea arising from the unusual diet.

Sunday 11 August 1984 At last, a set of replacement wigs and eyebrows are available thanks to some impressive improvisation from Cathy Davies and her two assistants. This means it is finally time for the three pool dwellers to do some work.

Once again the venue is the abandoned hacienda with filming due to start sharp at 09:00. Now that Chessene, Shockeye and Dastari are fully accoutred, Peter Moffatt wastes no time scheduling the two outstanding scenes from day 1 — Varl and the two Androgums' first arrival at the courtyard, and a scene from episode three as Chessene and Dastari herd the two Doctors, Peri and Jamie across the courtyard.

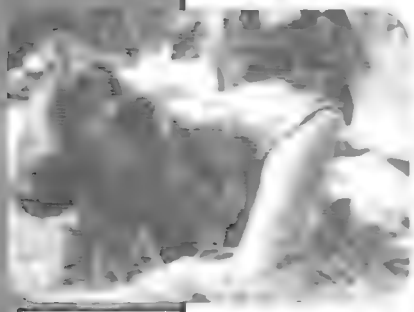
With temperatures climbing rapidly towards a mid-day peak of 110 degrees everyone is keen to crack on as quickly as possible, particularly those buried in Sontaran make-up and armour. Day two's scenes of the aliens carrying an unconscious Doctor two from the spaceship, and a longer sequence from part three, where Stike stops Varl from killing Dastari, are mopped up just as efficiently. Fortunately none of these scenes requires any effects work.

By mid-afternoon the unit is well on the way to catching up on lost time. Next is Doctor six's fall as he tries to peer inside the house and brings Chessene to the window to investigate the noise. From virtually the same position, film cameraman John Walker shoots Shockeye observing Peri from another window as she crosses the courtyard, presaging the chase that will lead to episode two's cliff-hanger.

Two scenes from episode three, one and two pages apiece, bring the team back up to date. In the first sequence, Peri and Jamie watch Chessene conferring with Shockeye and Doctor two, which marks Troughton's first appearance in Androgum make-up, while in the second, as Chessene despatches Shockeye to hunt down the injured Doctor, Visual Effects contribute a cut leg for the Time Lord, and a pool of blood on the patio steps. This is the scene Jacqueline Pearce enjoys most, as she smears the blood-like fluid onto her face. Sadly the last few moments of this sequence will be lost to the Director's scissors.

Peter Moffatt tells John Nathan-Turner they will be able to finish early today, but the Producer has other ideas. Sitting down with the script he finds two short scenes that can be excised from an over-crowded schedule of studio work, and "suggests" doing them as exterior sequences instead.

Moffatt agrees and the cameras roll as Chessene recounts the memories she has pulled from the late Dona Arana's mind (previously set in the kitchen), and Varl tells Shockeye that Marshal Stike's craft is landing. Even with these additional takes filming finishes ahead of the 18:00 deadline.



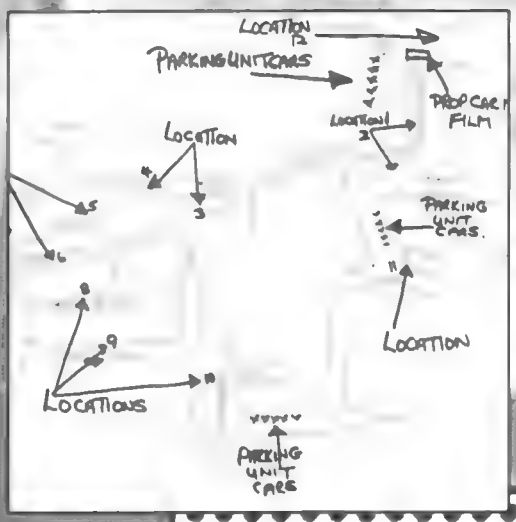
Sunday 12 August 1984 Despite an evening and night of hard partying it is another early start for the **Doctor Who** group. First up are James Saxon, Carmen Gomez, Tim Raynham and Clinton Greyn. They are due to check-in at Seville airport for 07:25 for a flight back to England now that all location based scenes featuring their characters are complete. Travelling back with them is Visual Effects Assistant Simon MacDonald, who is entrusted with the unprocessed film stock of everything that has been shot to date. He is expected to get this material back to the BBC as quickly as possible so the rushes can be developed and checked.

Of the remaining artists only Baker, Hines, Bryant and Stratton have to board the coach to the hacienda today. For Troughton and Pearce it is another quiet day by the pool.

The first two scenes take place around the house, as Jamie and Doctor six slipping into the house, and later in that episode as Baker's Doctor, with Jamie and Peri, overhears the aliens' plans to sabotage and double-cross each others' plans.

The remainder of the morning and the early afternoon centre around Shockeye's pursuit of Peri down the hill from the hacienda and out into the olive grove where he eventually catches her. Some of these shots — Shockeye reaching down with his hands and the end-of-episode close-up on Peri — are done with a hand-held camera.

By mid-afternoon the only sequence left to film is Shockeye hunting Doctor six, until the latter turns the tables, killing the Androgum with a dose of cyanide. Steve Drewett's team are asked to provide a "smoking" gauze mask for the moment of execution, but so fierce is the afternoon sun that the stage smoke released into the bag evaporates before it can be seen by the camera.



Tuesday 14 August 1984 For the next two days the 30-seater coach booked to ferry unit personnel will not have far to go; the next locations are a few miles down in the Santa Cruz district of town, right in the heart of Seville. There are only three scenes to film (nine pages of script), but because of the sheer number of shots (or slates) comprising these scenes, two days are needed.

There is a lot to arrange before cameras can start turning. The hired lorry driven by Shockeye and Doctor two into town, must be parked at their point of arrival. Set Design must redress Las Dacenas restaurant in Agua to look like Oscar's establishment — "Las Cadenas". There is railway track to be laid wherever Peter Moffatt wants to shoot with a camera dolly. The dark alleyways linking Seville's narrow streets must be lit on cue with reflector boards and arc lamps powered by portable batteries. Crowd control has been arranged by Mercedes Carnegie in conjunction with the local police, who have assigned two full time officers to the unit for the next couple of days.

Effects are on hand to look after the issuing of prop guns, though the cast and crew alike are recommended to stay with the coach when not needed for more prosaic safety reasons. As the Film Diary warns, "...there are a lot of thieves in the area!"

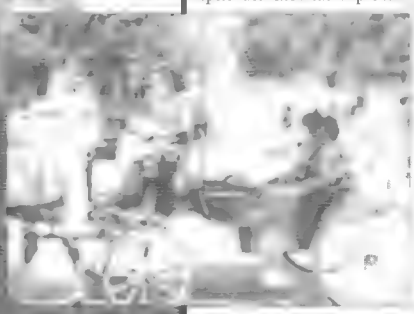
All in all eleven sites have been scouted by Gary Downie for the shoot. The plan is for the camera teams to leap frog each other so that one team can set up in the second location as the other team films in the first. While filming proceeds at the second location, team one will move ahead and set up at location three.

Peter Moffatt's hope is that everything for Telecine 9 will be done before lunch. Telecine 10 will start in the afternoon and conclude during tomorrow morning, leaving just Telecine 11 for the afternoon

Good progress is made despite the inevitable presence of onlookers. Reportedly the only serious loss is Patrick Troughton's blue handkerchief, taken by an over zealous souvenir hunter.

Telecine 9 centres around two of the main town squares in Seville, Piaza Planzia and Piaza duna Elvira. The action follows Doctor six, Peri and Jamie as they try to find Doctor two and Shockeye. Instead they spy Dastari and Chessene who, in turn, are looking for them.

For one sequence Mercedes Carnegie is able to procure the hire of a horse drawn landau to convey Laurence Payne and Jacqueline Pearce around the square.

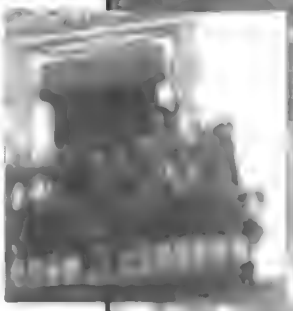


Monday 13 August 1984 A holiday for the Doctors. In fact a day off for all cast and crew members as they are let loose to sample all that Seville has to offer.

The one downer is a phone call John Nathan-Turner receives from his London office. Some of the scenes featuring Oscar and Anita wandering in the olive groves are spoiled by a serious scratch running along the length of the negative. Reluctantly the Producer authorises Sue Anstruther to start preparations for getting the two artists flown back to Spain as quickly as possible. This will cost the production office dearly. Apart from the high actor fees such summonses attract there will be accommodation to book plus two standard price air fares and sundry expenses. As John Nathan-Turner would later write, "It cost us more than if we'd given them a paid holiday for the rest of the shoot!"

Wednesday 15 August Still on schedule, the day's shooting begins at 09:00 with a continuation of Telecine 10. The focus of this three page section of script is the ongoing attempt by Doctor six, Peri and Jamie to locate the Androgum diners, while the Doctor begins to exhibit Androgum traits himself — manifested by a desire to sample the taste of alley cat... Some of this sequence is "as directed" and enhanced by the unplanned appearance of a cat.

Both this telecine and its predecessor feature a street café in one of the side streets, 'Bar Hosteria del Laurel'. Once granted permission to film there some of the team makes up for the lack of paid-for extras by swelling the number of apparent patrons. Alongside Costume Designer Jan Wright, Peter Moffatt does a Hitchcock-style cameo, sitting at a table outside the front entrance. As a token of thanks for all her endeavours Mercedes Carnegie is allowed to perform a small walk-on part. Dressed in the costume originally made for Anita (Carmen Gomez) she is the lady who takes a fancy to Dastari; throwing him a rose from a balcony above the restaurant.



'The Laurel' is in the southern part of the Santa Cruz district. The primary location for Telecine 11 is another restaurant to the west of the area, 'Las Cadenas', alias the 'pro-temps' establishment of Oscar Botcherby. Here, and in the surrounding streets, Moffatt films the two Doctors emerging from the restaurant, only to be captured at gunpoint by Chessene and Dastari as they argue about which way to go.

Filming in Seville is completed slightly ahead of schedule. The only significant problem has been onlookers staring at the camera crews. Asked by one American tourist if they are making a film for Hollywood, Colin Baker is reputed to have said, "Better than that. We're British".

Carmen Gomez and James Saxon return to the hotel that evening, ready to reprise their episode one scenes. With only one day left Peter Moffatt has to adjust his Film Diary to accommodate these retakes. Fortunately this will not be too difficult as the olive grove is very close to the river and road locations picked out for tomorrow's shooting.

Thursday 16 August 1984 An early start for the scenic design crew as their first job of the day will be to set up the TARDIS prop. This should have been on a river bank just behind a rocky outcrop, above the Rio (river) Guadiamar. At the time Gary Downie scouted this location — well over six weeks ago — the river was full and fast flowing. Now, more than a month into a severe drought and heatwave the level of the river has dropped so sharply that the rocky outcrop on the riverbank is now more like a towering cliff above what is left of the water. Instead Moffatt suggests taking the TARDIS prop to the olive grove in case it is needed for the reprised Oscar and Anita scenes.

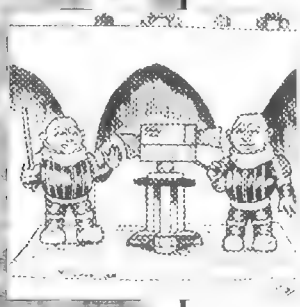
Work then begins on Telecine 2, the fishing scene. This is the only film sequence where Colin Baker is required to wear his full Doctor six costume, supplemented by a multi-coloured golfing umbrella and a red sun-shade. As it transpires sun-shades and umbrellas are un-necessary. Although still fiercely hot there is a muggy heat haze obscuring the sun. The brevity of Nicola Bryant's costume in long shot raises a few eyebrows when it appears, from certain angles, that she is playing the scene topless.

In place of an early lunch the unit pauses mid-way between the river and their roadside location to reshoot the two scenes featuring Oscar and Anita back in the grove bordering the old hacienda.

Around mid-day numbers are swelled by the arrivals of Patrick Troughton, in Androgum make-up, Frazer Hines, John Stratton and a hired in Spanish stuntman. Local union regulations will not allow the team to use a British stuntman if the role is non-speaking, which is the case with the un-named farmer ambushed by Shockeye and Doctor two.

In the script Robert Holmes has suggested Shockeye uses his great strength to pull the farmer from his cab, breaking the man's back with his bare hands. With language barriers making communication between Peter Moffatt and the non-English speaking stuntman difficult, a compromise is reached whereby the attack is choreographed along familiar bank raid lines. The stuntman is hauled from the lorry and clubbed to the ground. According to Gary Downie's reminiscences for DWM, after completing the scene the stuntman promptly left to fulfil another booking that afternoon.

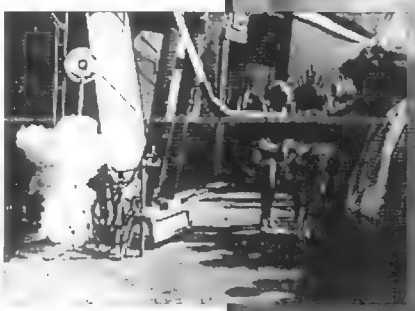
Friday 17 August 1984 One final early start as all artistes and staff are required to be in the hotel foyer for 07:00 to meet their coach. Check-in is at 07:25, with arrival back at Heathrow scheduled for 12:20 BST. Thereafter a short coach ride back to Television Centre is the film unit's last opportunity for any farewells before a long weekend to rest and recoup before the next stage of production.



Monday 20 — Wednesday 29 August 1984 The start of studio rehearsals for Block One. While these are going on John Nathan-Turner and Peter Moffatt take time out to review all the film rushes. To the former's dismay the scratch described as "very serious" by the production office seems hardly perceptible. Did it really warrant, he ponders, the huge out-of-plan expenditure the reshoot has incurred. Effectively this is money that will have to be made up by savings from the remainder of the season.

It is now, according to his ***DWM*** memoirs, that John-Nathan-Turner begins seriously considering dropping the use of film for location work, substituting outside broadcast (O.B) facilities instead. At least, he muses, any technical faults can be detected 'in situ' and re-recorded at the time of failure.

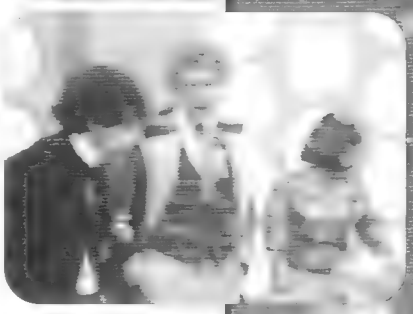
Tuesday 21 August 1984 Colin Baker and John Nathan-Turner take a day trip to Blackpool with representatives from BBC Enterprises. Baker, dressed in his sixth Doctor costume, has been asked to open the new 'Space Invader' ride at the famous Pleasure Beach amusement park. Allegedly it is here that Nathan-Turner gets the idea of setting a **Doctor Who** story in a fairground controlled by an alien entity, an idea he will later unfold to Eric Saward as a basis for bringing back the first Doctor's old adversary, the Celestial Toymaker...



Saturday 25 August — Monday 27 August 1984 Again in costume Colin Baker is a guest at the Kenilworth Town and Country Festival which is held right throughout the Bank Holiday weekend. On Saturday and Sunday he is joined by Elisabeth Sladen and Janet Fielding, with Jon Pertwee and John Nathan-Turner arriving in the Whomobile on Monday.

Thursday 30 August 1984 Studio work begins on The Two Doctors in the somewhat spacious surroundings of studio TC1. Only a single recording session is booked for today, an evening activity which begins with all the episode one scenes in the space station corridors prior to the Sontaran attack. Unusually there are few extras populating the set. Due to budget restrictions needed to afford the overseas filming, money for extras is very tight. So rather than show hordes of technicians and an attacking Sontaran army, scripts have been written for largely empty corridors and a battle scene that will take place almost wholly off-camera.

With all the brightly lit corridor scenes complete the action changes to inside the sixth Doctor's TARDIS. As these uncomplicated, if somewhat props laden, scenes are unfolding, back in the corridor sets stage hands are hard at work adding damage marks, burns and scarring to the cladding panels that make up the corridors. This is so that once all the Baker TARDIS scenes are done Peter Moffatt can switch straight over to recording all scenes aboard the shutdown space station walkways. Included in the schedule is Peri and the Doctor's encounter with the station's on-board computer, the voice of which is supplied off-camera by Laurence Payne.



Concluding day one are all the scenes between the second Doctor, Jamie and Dastari in the latter's study, which is a curious mixture of high tech décor and old fashioned furniture, including a Victorian wood and leather writing desk. The technician who runs into the room just as he is shot by an out-of-vision Sontaran gun precedes the arrival of the warrior who captures the Doctor. This minor day one appearance does not require an artist wearing the full Sontaran costume since his pointing of a gun at the Doctor will be done in close-up. Only a jacket and a three-fingered hand holding a gun are visible to the camera.

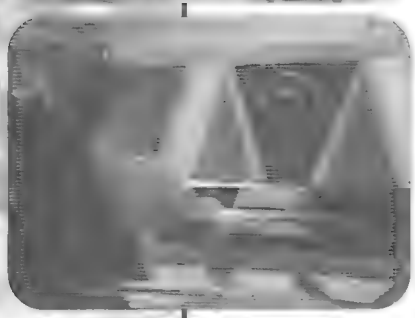
Friday 31 August 1984 Peter Moffatt's planning for Day Two demonstrates how a Director can ping-pong effectively between sets so that any required dynamic changes to their design are achieved without recording time being lost.

The first shots of the afternoon recording session are all in the second Doctor's TARDIS. This in itself is an overnight redressing of the sixth Doctor's control room, replacing the modern console with its Seventies predecessor. Visual Effects, who traditionally maintain this prop, have altered one panel, adding in a perspex-domed box of tricks to represent the Stattenheim Remote Control unit. This device is referenced again in scripts for THE MARK OF THE RANI, which will be recorded next but seen by viewers in advance of THE TWO DOCTORS.

Knowing this is the first scene of the story Moffatt adds a touch of poignancy to a returning Sixties TARDIS crew by instructing the Vision Mixer to capture the first few moments in black and white. The picture is fades back into full colour after a few seconds.

Next up are all the scenes in the space station kitchen prior to the Sontaran attack. These include the arrival (and subsequent departure) of the TARDIS and the time travellers' first encounter with Shockeye. Alongside all the rented industrial catering equipment the set dressers have been asked to lay in a supply of eaten and partially eaten food for these scenes.

Following on the cameras move over to the computer room set for the short scene featuring the doomed technician on monitor duty, spuriously labelled in the script as "Watcher". As scripted his death was wholly due to the effects of the drugged food. The screen, which is relaying images "seen" in his mind, goes blurred and then fades to shash as the Watcher collapses. Keen to show Sontaran ships approaching the station Eric Saward has amended the screenplay to have them appear on screen just before Chessene murders the Watcher to prevent him raising the alarm.



Lastly before dinner Peter Moffatt records silent footage of the second Doctor, Dastari and Peri sequentially writhing agonised inside a glass tube, the instrument of their torture being a harsh blue strobe lamp. These shots will be used as superimposed inserts to scenes due to be recorded later this evening.

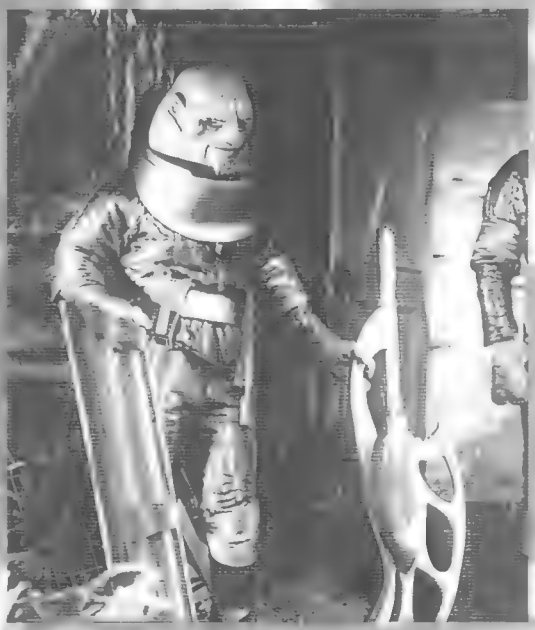
While the artists and production team are dining the scenic crew goes to work redressing the kitchen and computer room sets to look like the aftermath of a battle. Sprayed on black paint adds ray gun burn marks where needed and various items of debris are haphazardly strewn about. Jay McGrath is prepared for his fleeting moment of fame. He will play the dead Androgum found by the sixth Doctor and Peri. His bushy, copper eyebrows are the ones brought back from Spain, originally worn by Patrick Troughton.

Work recommences at 19:30 with scenes in Dastari's study following the attack. The only artists required for this evening's shoot are Colin Baker, Nicola Bryant and Frazer Hines, the first two of whom will carry most of the action. The study scenes are primarily dialogue based, as is the next sequence in the ravaged kitchen. The only need for effects is in the last set lit for the evening — the neutralised computer room. In place of views of Sontaran ships, the Doctor calls up a read-out from the station's main computer — a scrolling stream of "technobabble" programmed onto a BBC microcomputer by someone in the Graphics Unit. Matting this gobbledegook and pre-recorded footage of the Sontaran spaceship onto the triangular blue screen will be done during post-production.

Saturday 1 — Wednesday 12 September 1984 Rehearsals take place at Acton for Block Two. Unusually there are no extras or walk-ons required for this next studio, only the principal speaking actors minus those killed aboard the space station who will not be needed again.

It is while these rehearsals are taking place that John Nathan-Turner fields a phone call from the production office of a BBC Schools programme, **Wavelength**. Their Producer wants to send a reporter onto the set of THE TWO DOCTORS to conduct short interviews with key cast and crew figures for a future edition of the show. Permission is granted for their presenter, armed with trusty tape recorder, to attend both of the next two studio days and to record material during a specially allocated 11:30 — 12:00 time slot.

That edition of WAVELENGTH is eventually transmitted on Radio 4, September 20 1984.



Thursday 13 September 1984 Day one of Block Two sees production shifted to the smaller but squarer shaped studio TC6. Most of this space has been fitted out as the interconnected cellars of Dona Arana's hacienda, with a small area to one side left to house the passageway, ladder and out building set units. Both today and tomorrow will be full studio days, with two recording sessions to fit in. Camera rehearsals begin in the morning, though there are mid-morning breaks scheduled for **Wavelength** to get their 'vox pop' interviews.

First before the cameras is Jacqueline Pearce, made up fully as an Androgum for her post-death transformation towards the end of part three. The Doctor commenting on her appearance and then a shot of her lying dead in front of a locked off camera precedes the start of recordings for episode two. For the most part these performance driven scenes are done in story order. As the early sequences unfold Cathy Davies carefully removes some of the Androgum make-up from Jacqueline Pearce's face. At a convenient moment she resumes her position in front of the locked off camera for a shot of her in mid transformation. She is restored to her full augmented appearance while a few more cellar scenes are played out before the last locked off shot is captured on tape.

The one other insert sequence done today is Chessene shooting Shockeye with a stun gun.

With no effects sequences to worry about today Moffatt ploughs through his schedule at speed, although he is just a couple of episode three scenes short when ten o'clock rolls around and the studio lights go dark.

Friday 14 September 1984 There are a number of Effects based set pieces to accomplish today so Peter Moffatt wastes no time getting on with completing the outstanding "talkie" based scenes left over from last night.

With these done he shifts over to the three-piece set comprising the out-building and its subterranean passageway. The set piece planned for here is Chessene's attempted execution of the Sontarans using coronic acid grenades. As the out-building and passageway are two separate sets the bombing is accomplished in two phases. Firstly dummy props with a fizzing fuse, drops them down the dummy well set into the raised stage. Secondly, in the basement set, one of Steve Drewett's assistants triggers the firework versions of the bombs that will burn while the scene unfolds for the cameras.

Jacqueline Pearce, holding

For all subsequent scenes where the Sontarans are shown in various stages of decomposition, both actors don the old Sontaran costumes and have their masks treated with green goo by Cathy Davies's team.

More pyrotechnic explosions are provided by Effects as Stike tries to sheet down Jamie and Doctor six in the cellar. These take the form of charges, fitted behind pre-weakened sections of cellar set, that are detonated in time with the Sontaran's gun fire.

The various dematerialisations and rematerialisations of the Kartz-Reimer module are done the same way as the TARDIS with rollback and mix shots. But for the next set piece, as Stike tries to use the module to escape, smoke from a smoke generator fills the interior of the craft while, up in the Gallery, Dave Chapman overlays another camera's footage of a spark generator in action.

The big finale is the actual destruction of the module, killing Chessene in the process. This stunt relies heavily on timing. The module itself has been so constructed that its side panels can fly apart using a combination of manually triggered mousetrap springs and electronically detonated flash charges. Before that happens, though, the sense of impending disaster will be stoked up by pouring more Effects smoke into the module as Chessene tries to pilot it. The stunt is done in one take, but not before an aborted first run after Jacqueline Pearce complains about the volume of smoke being pumped into what is effectively an enclosed space. Her appearance of distress as she tumbles from the destroyed Kartz-Reimer invention is not all acted.

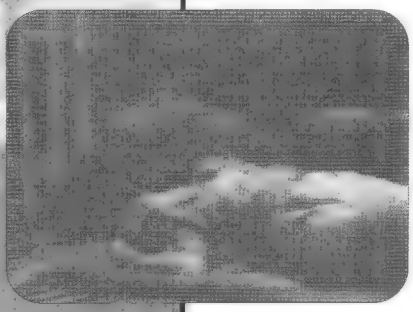
An unexpected extra makes a surprise appearance during one run through as Peter Davison pops up in between recording his new series, **L-Driver**. Colin Baker's reported observation is, "Back so soon?"

Although all the scheduled Effects scenes are completed satisfactorily there is insufficient time left before ten o'clock to tape the very last cellar scene; the second Doctor's farewell and departure with Jamie, plus the traditional episode ending on a shot of Colin. Peter Moffatt believes they can squeeze Peri and the Doctor's last few exchanges into the next recording block, but it will meet relocating this scene to the hacienda hallway set.

Saturday 15 — Wednesday 26 September 1984 Yet another set of rehearsals, this time for the final two-day set of recordings. The only new member of the cast is elderly actress Aimee Delamain who is required for certain days only for run throughs of her brief appearance as Dona Arana. Required also are James Saxon and Carmen Gomez who have not been involved in any of the previous studios.

There will be nine extras involved in Day One of recording but as their performances will be purely "as directed" they are not needed for rehearsals.

Wednesday 26 September was originally down as the first day of recording, but sometime after early camera scripts were released to the artists the dates were changed to Thursday and Friday.



Thursday 27 September 1984
The start of two full studio days with recording sessions scheduled for afternoons and evenings both days. As done last time with Jacqueline Pearce's Androgum transformation, the running order for today has been planned around a repeat performance, this time with Patrick Troughton's metamorphosis. As before the actor has to be ready in full Androgum make-up for the 14:30 start of recording.

First before the cameras are all the scenes in Oscar's restaurant, "Las Cadenas", the interior of which has been designed to match the positions of doors and windows from the location shoot. The nine extras, required this afternoon only, are dressed as patrons, except for two, Michael Ericra and Nedjet Salih, who are playing Spanish waiters. Scenes are recorded in story order up to the point where Doctor six goes over to examine Doctor two, who has slumped unconscious over the table. At this point the camera shooting a close up of Patrick Troughton is locked off.

While Troughton goes off to have his Androgum make-up partially removed, Peter Moffatt begins work on the space station infrastructure scenes destined for episodes one and two. These too are shot in script order, though recording on this set is paused each time Doctor two is ready to go before the locked off camera again for another step in his transformation from Androgum to Time Lord.

This ping pong arrangement continues until Troughton is fully 'back to normal', at which point the final scene in the restaurant is played out; Doctor six marching Doctor two out, leaving Anita to mourn over the skewered Oscar. Now it is Frazer Hines turn to do a quick change; slipping out of his highland regalia and into khaki overalls for his appearance on the infrastructure set.

The remainder of the afternoon and the early part of the evening concentrates on events in the lower part of the infrastructure climbing frame, including Jamie's "assault" on Peri which is the cause of much hilarity during the camera rehearsal...

For the latter stages of the evening crane cameras are used for those sequences set on the climbing frame's upper level. These culminate in the Doctor's fall as he is gassed by the system's defence mechanism. So that Colin Baker is not injured the artist is hooked into a Kirby Wire harness and an out-of-vision mattress is positioned below. Rehearsing the stunt — ensuring the stage smoke triggers on cue, the fall is timed, and the actor can safely swing on to the bar that arrests his fall entails having Baker in the harness for nearly an hour. The stage crew has to minimise the time Baker spends swinging in mid air because the tightness of the harness when pulled taut is causing him breathing difficulties. Nevertheless he is able to manage a couple of impromptu impersonations of the Bill and Ben, Flowerpot Men puppets.

Friday 28 September 1984 A day deliberately kept with some white space in the schedule in case of overruns from previous recording days. As there have been none Moffatt is able to crack straight on with shooting the few short sequences in the hacienda chapel. These prove straightforward, allowing Aimee Delamain to be released immediately on completion. Scenery movers then begin work, pausing only for live takes, transforming this set into the bedroom that will be needed later.

Kitchen scenes are next in line. There are many of these, but most of them are short and very little in the way of Effects work is needed. Knowing they are making good progress Peter Moffatt and John-Nathan Turner are more tolerant than usual to an outbreak of practical jokes among the cast. Frazer Hines is the butt of several japes, including John Stratton threatening to do something anatomically difficult with Shockeye's meat tenderiser, and Colin Baker promising to reveal what is under a Scotsman's kilt with the help of a hand-held camera.

The episode three closing scene that was held over from Block Two supplements scenes in the hacienda's hallway. Also on this set Nicola Bryant and Frazer Hines record a special message for fans due to attend the ***Doctor Who*** *Appreciation Society*'s *WhoCon 21* convention on Saturday 16 October, apologising for their absences. Hines will be horse racing that day while Bryant will be rehearsing for THE MARK OF THE RANI.

Thereafter only a few more scenes remain to do; some in the hallway, material in the bedroom and Peri's scenes on the kitchen table. These latter sequences have been deliberately kept until now due to one final practical joke. Last on the shot list is Doctor six reviving Peri by throwing a cup of water over her face. This is done for real first time around and is the footage eventually used in the programme. However Gary Downie tells the pair they must go again as Nicola Bryant's reaction was not convincing enough. This time around, instead of the contents of a small cup, Colin Baker throws a whole bucket of cold water over his companion. The ensuing language ensures the out-take is unusable ever on broadcast television.

Production on THE TWO DOCTORS ends way ahead of schedule. With just a little over-run into the evening dinner hour Peter Moffatt has been able to obviate the entire evening's recording session — making for a much longer than usual wrap party in the BBC bar! Fortunately after working four months solidly on the programme a ten day mid-season mini-break is due to all the regulars before rehearsals begin for THE MARK OF THE RANI.

JUSTIN RICHARDS and DIANE McGINN consider The Two Doctors from opposite directions - as a echo of the Troughton era, and an adventure for Colin Baker's Doctor...

IN ***DOCTOR WHO*** — *The Television Companion* (BBC Books, 1998), David J Howe and Stephen James Walker claim that the biggest problem with THE TWO DOCTORS is an over-reliance on the series established mythology. In many ways this is true, but it is also a problem that the story fails to capitalise on the elements that made the second Doctor's tenure so successful.

In fact, THE TWO DOCTORS sheds more light on the development of the fourth Doctor's era than it does on the second. In this story, Robert Holmes misconception about the second Doctor's relationship with his own race is made manifest. Holmes' memory was that the Time Lords used the Doctor as a trouble shooter, able to steer his TARDIS around the universe on errands for his people, even before he was exiled to Earth. And from this Holmes saw the events of the Doctor's capture and trial in THE WAR GAMES as the ultimate hypocrisy — as the Doctor being put on trial for carrying out the express orders and wishes of the people now accusing him of interference.

To understand that this was how Holmes saw the background to the Time Lords is not only to explain the set-up in THE TWO DOCTORS (otherwise, why not have the

WHEREAS THE FIVE DOCTORS had been something of an ensemble piece, this latest multi-Doctor epic harks back to THE THREE DOCTORS by giving the current incarnation precedence.

Once he's captured by the Sontarans, Troughton's Doctor is relegated to a passive role, spending the rest of the story either drugged, tied up, or transformed into an Androgum. In the meantime, Colin Baker gets to take charge, make friends and influence people, and generally behaves more like the Doctor than he's been allowed to since the last few minutes of THE TWIN DILEMMA.

Unfortunately, Baker is on something of a hiding to nothing, thanks to that fifteen minute showcase for Patrick Troughton at the start.

That a **Doctor Who** episode could open as THE TWO DOCTORS does, with any explanation of why someone other than the current incumbent is at the TARDIS' controls, shows how things had changed during the 1980s, and how much of a challenge Colin Baker faced in attempTing to establish himself. In 1980, Tom Baker was the one and only Doctor so far as most viewers were concerned, and Patrick Troughton perhaps the least remembered of his predecessors - someone ***Doctor Who Weekly*** could casually label 'the forgotten Doctor'. But

sixth Doctor and Peri sent to see Dasta[illegible] reveal[illegible] the roles?), but also to explain how H[illegible]es came to rewrite Time Lord history and myth[illegible] DEADLY ASSASSIN. For Holmes this was not a [illegible] depar[illegible] ture from established knowledge [illegible] for mani[illegible] of his audience. In many ways he [illegible] ing what he believed was already [illegible] truth.

This may seem like a digress[illegible] is the fact that Robert Holmes did not [illegible] the Troughton era of the programme, d[illegible] ng written for the latter part of it, that [illegible] h of the failure of THE TWO DOCTORS.

[illegible] he w[illegible] ore he started. Having [illegible] pts from the shows [illegible] on filming in New [illegible] s cheap that week) meant [illegible] to be a broad epic at best. [illegible] THE Two DOCTORS fails [illegible] s.

Yet, this is [illegible] stories of the [illegible] story was [illegible] with no [illegible] port, [illegible] London [illegible] of Telos, [illegible] Even [illegible]

[illegible] The dynamics of the characters are wro[illegible] We are not presented with a closely-knit community battling against the odds. In fact, most of the characters we meet for this story are villains of one sort or another. This presents another problem — who are we supposed to be siding against or rooting for?

Paradoxically, for such a small cast of characters, we come to know very little about any of them. Compare the number of speaking characters in this story with another of the same length — say, THE TALONS OF WENG-CHIANG. One can only assume that apart from [illegible] excellent one-liners, Robert Holmes was not [illegible] ood day. The Sontarans are perhaps th[illegible] yed, if only because their plan is clear[illegible]. Chessene and Dastari by contrast[illegible] ils about what they want mid[illegible] t is very clear what Dastari's [illegible] Shockeye, to be fair, also remains [illegible] -desire — to taste human meat[illegible] ws his character with depth sadly lacking [illegible] s. But it is rather undermined by the fact that he's been working on a space station surrounded by, apparently, humans, for a while anyway. So why a sudden passion to visit Earth for the food when he sees Jamie? And has the great planner Chessene really not made up her mind yet where they will go to perfo[illegible]l-important operation on the Doctor? In short, there is no sense of direction [illegible] of who is after what and why a[illegible] ractors themselves seem to [illegible] orics, desire for survival [illegible] r an otherwise diverse [illegible] ep[illegible] sion could [illegible] av[illegible] ring idiot a[illegible] amon[illegible] ut again, [illegible] THE [illegible] CTORS we[illegible] iron[illegible] t and the closely [illegible] it we[illegible] se what Hollywood ci[illegible] ffect[illegible] as the danger mounts over t[illegible] nd time and options begin to run[illegible]

Confused is perhaps the best way t[illegible] result. There is such a mass of stran[illegible] sequences and lines that we ten[illegible] on obvious [illegible] ses of continuity. But [illegible] re is also a sto[illegible] where [illegible] re said to speak English — both by the Dona Vrana, and by implicati[illegible] or (who tells Peri not to worry as they [illegible] Spanish). [illegible] Chessene picks [illegible] words and phrases out of a Spanish woman's memory. It is also a story where the entire crew of a space station that houses [illegible] ir support staff is d[illegible] pleted by [illegible], Shockeye, two tech[illegible] cians and a [illegible] gun (the only body [illegible] the technician [illegible] Dastari's doorway [illegible] unnoticed [illegible] by a pedantic Sontar[illegible]

Production wise, the story is als[illegible] much to recommend it — the mus[illegible] Sontaran theme) though[illegible] most of the eff[illegible] design[illegible]

across [illegible] half-hearted[illegible] Sontarans first [illegible] for thinking they we[illegible]

This same dichoto[illegible] and dialogue as well. Ag[illegible] contretemps with Dastari wi[illegible] where the second Doctor tri[illegible] challenging him to a duel. This la[illegible] perhaps of planning, also serves [illegible] moments of revelation there are. The[illegible] the Sontarans so deliberately unsee[illegible] hand and gun as they attack the station i[illegible] the location longshot of Varl standi[illegible] Chessene and Shockeye as they approach[illegible] The surprise of having Dastari turn out to be[illegible] is pointless if we see him through Oscar's bin[illegible] as he arrives at the villa... Were each of these l[illegible] shots filmed without realising this was actua[illegible] moment of revelation? If so, it would explain m[illegible] though nothing that can easily be forgiven.

In many ways, THE TWO DOCTORS can be seen prefiguring the culmination of the production team[illegible] obsession with horror. The perfect blend of horr[illegible] and humour would be achieved in REVELATION OF THE DALEKS, but th[illegible] tempt is being made here. Unfortu[illegible] nately, the[illegible] of elements conspiring against th[illegible] mix is[illegible] great. At times, it works — such a[illegible] verising of Jamie to make his mee[illegible] too often, the basic mechanics of eithe[illegible] r of the horror are not observed. O[illegible] horrifying. A humorous, likeable cha[illegible] bed to death practically on a whim by a[illegible] nster. But while the moment could a[illegible] ke emotion in us as in Anita, while it shoc[illegible] horrify, the reactions — or rather lack[illegible] the people in the restaurant ensure tha[illegible] ed at exactly the wrong moment[illegible] d superficial it all really is. Again[illegible] falls between two extremes. The[illegible] ed in a realistic manner, but n[illegible] satirical point made — the[illegible] g as if nothing had happene[illegible] e the restaurateur dying in[illegible] how to play this scene, i[illegible] hat Shockeye must be[illegible] h monster at this p[illegible] reme action later...[illegible] s the root of th[illegible] at what was[illegible] and execut[illegible] though[illegible] th[illegible]

I•V

the growth of organised fandom and out-of-Doctor repeat seasons had reminded the public of the Time Lords' previous selves, while every Doctor from Peter Davison onwards had quite rightly quoted Troughton's portrayal as the one they most admired and envied. In the minutes leading up to the Sontaran attack, Troughton displays every aspect of the Doctor's character, leaving Colin Baker to follow in the trail of the master.

Nevertheless, he holds his own rather well, taking Jamie under his wing as if the highlander had been at the Doctor's side throughout the intervening years. If Troughton's Doctor is sidelined in the later episodes Frazer Hines is given a better showcase, largely displacing Nicola Bryant through much of the plot. Other elements from the past are treated less successfully.

Each of the memorable monsters introduced during the Troughton era had a handful of memorable traits which stuck in viewers' minds, and the Sontarans are one of the few aliens from the series' later years to have followed this template. Sontarans are short, squat, have three fingers (most of the time), and reveal the potato-headed features previously hidden beneath their battle helmets at the end of episode one. All but one of these traits is abandoned in THE TWO DOCTORS.

Thanks to Peter Moffatt's casting, these Sontarans are tall, and while Clinton Greyn captures a effective military pomposity as Stike and Varl seems a more than effective subordinate, a Sontaran who towers over his allies simply isn't a Sontaran.

Similarly, the best of Spain meant the costume designer decided to omit the padding which made Kevin Lindsey's Linx seem even squatter than he really was. The combination turns one of the more effectively alien humanoids ever seen on the series into a race of men in very obvious suits.

Not that the Sontarans are particularly well portrayed in any case. Stike's decision to destroy his ship makes you wonder how he got to the rank of Group Marshal when the cautiously canny Linx had only reached Major. Indeed, their entire role in Chessene's scheme seems unnecessary, reflecting perhaps Robert Holmes' disinterest in revisiting his creations. Despite Stike's impatience, the Sontarans are at least benefiting from their alliance with Chessene, provided they get the Doctor's TARDIS and the secrets of Time Lord DNA, but Chessene's reasons for forming an alliance with them are more difficult to fathom. She doesn't need them to help her take over the space station, as she disarms the defences herself while Shockeye's cooking takes care of the crew. She doesn't need them as a scapegoat for the station's destruction, as the Time Lords are already in the frame for that role. She doesn't seem to need them at all, except as someone to throw acid at.

As on ARC OF INFINITY, THE location filming proves to be something of a damp squib. Instead of a memorable image familiar to any armchair tourist against which to juxtapose the Sontarans, producing something to match the Daleks on Westminster Bridge or the Cybermen outside St Pauls, Seville offers nothing more than a slightly more interesting than usual heath and some location corridors for the chase scenes. Once the budgetary effects of the overseas shoot on other aspects of the production - the tiny number of speaking parts, the under-populated space station, and of course the misshapen Sontarans - are taken into account, it doesn't really worth the bother.

The guest cast prove a distinctly mixed bag. Jacqueline Pearce makes little attempt to create a new characterisation for Chessene, but at least plays her as the more menacing and restrained Servalan of earlier years. Neither James Saxon nor the script seem sure whether Oscar Botcherby's an utterly humorous character or not, culminating in the moment when he starts out by playing his death scene in rather chilling tone of disbelieving light horror, but then starts to ham it up so much it's a disconcerting and inappropriate shock that he doesn't suddenly open his eyes and mutter something about 'Grandpappa's cigarette case deflecting the blade.'

Laurence Payne is better, giving Dastari a certain thoughtfulness which almost makes his multiple changes of heart credible at times, while John Stratton also manages to inject the right note of awed passion into some of Shockeye's speeches, establishing that this is someone with a moral code of his own which seems to him both right and beautiful. That his murder of Oscar doesn't come as a terrible shock after this is one of the production's greatest faults.

Which leads inexorably onto the great debate over THE TWO DOCTORS' 'distasteful' subject, and the Doctor's execution of Shockeye. If it is distasteful, much of the blame for this lies at Peter Moffatt's door, as his inconsistent pacing and approach rob the script of the ironic emphasis it needs to counterpoint the hypocritical attitudes of almost every character. The Sontarans might regard other species as little more than food, but they're treated as slaves and experimental subjects by the Third Zanoon, and neither Dastari seems to find this particularly outrageous. Stike rages about Chessene's treachery, but feels only Sontarans have honour. Oscar kills moths for sport, just as Shockeye 'crushes him underfoot' as an inconvenient irrelevance. In this context, it's the staging which makes Shockeye's death seem like a cold-blooded act of violence unworthy of the Doctor instead of self-defence. If the glib quip 'Just desserts' had been replaced by a look of horror as the Doctor realised Oscar used cyanide, not chloroform, in his mouth jars...

In many ways, THE TWO DOCTORS epitomises the strengths and weaknesses of *Doctor Who* at the time. Jamie's terrible plight during his weeks aboard the space station is glossed over, as the 'pitiful sobbing' of Robert Holmes' script is omitted in favour of a meander round the infrastructure. There's a leading man with potential, but one who was still growing into the part. A production team who take big decisions without thinking through the practical little knock-on effects to other aspects of the production. And most of all, a style which emphasised the delights (or otherwise) of other moments without integrating them properly into the whole.

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POST PRODUCTION:

Despite being the equivalent of a six-episode story, only one day of Gallery work was needed to complete the various electronic effects called for in the script.

Dave Chapman's skill with Quantel and the Paintbox image-processing package enabled him to use blue screen footage of Steve Drewett's Sontaran spaceship to good effect. He matted a shot of the spinning vehicle over skyline footage taken from the hacienda, using Quantel to diminish the image to make it appear to be flying into the distance. For a slightly earlier shot of the ship still in high orbit he matted a hexagonal vignette around the picture to simulate Varl's point-of-view through his binoculars. A static picture of the landed vehicle with its door open, was superimposed over film of the hacienda's paddock, the cloaking effect being achieved by simply fading out the superimposed image.

Chapman's cleverest shot was the triple inlay of spinning spaceships, each image slightly rotated and resized to make them different from each other, which the technician sees on his monitor screen. Other mattes created for this screen were a 'technobabble' read-out, and the concentric circle patterns intended to depict the operator's brainwaves.

The pattern generator was also used to create pulsing purple beams from the Sontarans' handguns and the conical ray emitted by the Meson Bombarder. Less noticeable was the way Chapman used it to show Jamie's dagger knocking a gun from Chessene's hand near the end of part three. In reality the flying dagger was nowhere near the actress when she cried out and dropped the pistol, but by superimposing two jagged line images very briefly over Chessene's wrist just as she released the gun gave the impression of impact.

During editing of the episodes additional cliffhangers had to be artificially created for those countries who would take the story in six parts. In order the new endings were; the computer voice telling the Doctor that work aboard the space platform was threatening the Time Lords; Anita offering to show Doctor six, Peri and Jamie where the 'plane' has crashed among the olive groves; and Doctor six sensing the Androgum inheritance that is threatening to overwhelm his personality.

MUSIC AND SOUND:

Peter Howell was the nominated incidental music composer for this serial but on viewing the edits he realised he wanted two distinct styles of soundtrack for the production. Conventional Radiophonic orchestration would do for the space station based material, but something more eloquent of Spain was needed for most of the Earth scenes.

With agreement from Peter Moffatt he hired Les Thatcher, an accomplished Spanish guitar performer, to provide a variety of colloquial themes, stings and riffs (predominantly for all the location footage) which had to "...say Spain" to the audience. Howell did not compose the guitar tracks as such, although he did suggest the type of feel certain passages should have - tense, laid-back, suspenseful, etc.

Howell's own compositions were realised on keyboard synthesisers and a drum machine. Of the various cues he arranged the piece that stood out was his theme for the Sontarans, first heard as the battle cruisers approach the space station. A sombre piece in three-four time, its underlying rhythm was a sonorous bass drum beat over which a snare drum sound added a hint of theme which got taken up by the keyboards to produce a very menacing march.

Dick Mills used atmospheric sound to give a distinctive feel to the show's three main locations. The baking Spanish countryside was augmented by Grams effects of grasshoppers, buzzing insects and the like, suggesting hot conditions. A more 'alien breeze' backdrop was added to the Doctor's fishing trip scenes so that they would not suggest Spain. And to events aboard the space station he added an electrical hum that would pass for air conditioning.

After the attack, sounds in the deserted, darkened corridors and in the infrastructure were treated to add a slight reverberation as well as a more hollow sounding air conditioning. Echo was specifically reserved for the distant sobs of an exhausted, delirious Jamie, although the main scene where these were heard got dropped during editing. Mills also used echo and a modest slowing of the soundtrack to modify the computer's voice so that it was not too recognisable as Laurence Payne.

To further distinguish Patrick Troughton's TARDIS interior from Colin Baker's, Dick Mills went back to Brian Hodgson's library of Radiophonic sounds from Sixties **Doctor Who** episodes and found a Troughton TARDIS interior sound he was happy with.

Perhaps the oddest request Mills had to action for this story was to create the squealing sound of a scurrying rat being caught and then bitten in half.

CUTS:

A combination of Robert Holmes' skill at writing for **Doctor Who** coupled with Peter Moffatt's sense of time-keeping produced a rough cut of the story that needed little pruning to fit the episodes into their 45' maximum length. Where snips were needed to maintain pace they were mostly to tracking or establishing shots. The only real casualty in part one was a model shot zoom in to the space station just before Doctor six's arrival. Holmes had wanted this scene to be played with the overlaid, deeply echoed sound of human sobbing which would still be audible as the picture faded to an interior shot of the station just before the TARDIS lands. Only later would the audience realise this sobbing came from Jamie hiding in the ducts.

A TARDIS scene featuring Peri and the Doctor surveying the empty kitchen on the scanner was completely excised.

PERI: What a mess!
DOCTOR: Strange. It looks almost abandoned. Perhaps the Androgums are on strike.
PERI: What are Androgums?
DOCTOR: They were the original inhabitants in this part of the galaxy. You might compare them with australopithicus. Third zoners use them to do most of the manual work.
PERI: That seems hard on the poor Androgums.
DOCTOR: They've had millions of years to get used to it. You know, Peri, I have a feeling...
PERI: That something's wrong? So do I.

Later, as Peri and the Doctor explore the darkened station, Moffatt chopped out this small scene.

DOCTOR: Anyway, noting very big could survive down here. There can't be much to eat in the effluent channels.
PERI: But where's it coming from? We're millions of miles out in space.
DOCTOR: Oh, that's easily explained. If they were working on animal genetics some small creature might well have escaped and found its way down here. (THEY MOVE ON)
PERI: How small, Doctor? I mean really small, like a hedgehog? (HOLD ON AN EYE, GLINTING IN THE DARKNESS, WATCHING THEM THROUGH A CHINK IN SOME METAL STRUCTURE)

Part two only lost one significant sequence, as Doctor two learns from Chessene the fate of his companion.

CHESSENE: Your companion will be long since dead, Doctor. The Sontarans take no prisoners.
STIKE: Inflexible policy. (DASTARI AND SHOCKEYE FASTEN THE DOCTOR DOWN)
DOCTOR: No! (HE TRIES TO SPRING FROM THE TABLE)
CHESSENE: Fasten the restraints.
DOCTOR: Jamie! (HE STRUGGLES) Poor old Jamie...
STIKE: What was the cause of that disgusting outburst? (THE DOCTOR FINALLY ABANDONS THE UNEQUAL STRUGGLE. HIS HEAD SINKS BACK. HE STARES DULLY UPWARD)
CHESSENE: He had a sentimental attachment to his dead companion.
STIKE: To fall at the front of the battle is a glorious fate. But at the space station there was no glory. We simply executed some snivelling prisoners.
DOCTOR: You are a slimy obscenity.

Part three lost a about minute as Moffatt removed a short chase sequence just after Peri's rescue. Originally as Doctor six, Peri and Jamie made their escape through the underground passage from the cellars they were pursued by Sontarans. The chase ended when the Doctor's group heaved a horse trough over the trapdoor in the outbuilding.

TRANSMISSION:

As discussed earlier, THE TWO DOCTORS was something of an event show as far as **Doctor Who** production was concerned. It marked the last time a 'six-part' serial was attempted, the final appearance of the Sontarans in the series, the last instance (TV movie excepted) of overseas filming, and the final appearances of Patrick Troughton and Frazer Hines as the Doctor and Jamie. It was also the serial that was on-air when the BBC's cancellation of next season's production was announced to the media.

Curiously the advertised return of Patrick Troughton's Doctor, a re-appearance by the Sontarans and even the massive Press publicity that followed in the wake of the cancellation announcement had little effect on the public's overall response to the serial. Ratings were a little lower than the rest of the season, and competition from **The A Team** on ITV remained a constant source of irritation to the Corporation in its battle for Saturday evening viewers.

The serial went out over three consecutive Saturdays on BBC1, commencing on 16 February 1985. Gremlins got into the machinery during transmission of part one when the very first scene aboard Doctor two's TARDIS was affected by a video fault on the 1" tape being broadcast. Nor was the feedback to the BBC by the public any

cause for celebration. The programme's female audiences, and in particular mothers of young children, were up in arms about the story's cannibalism motif, and at Shockeye gnawing at a rat.

To mark **Doctor Who**'s 30th anniversary, THE TWO DOCTORS was released as an unedited, three part BBC video in November 1993, with both Colin Baker and Patrick Troughton on the cover.

To date the serial has not been repeated on BBC terrestrial television.

TRIVIA: Dastari is an anagram of "a Tardis".

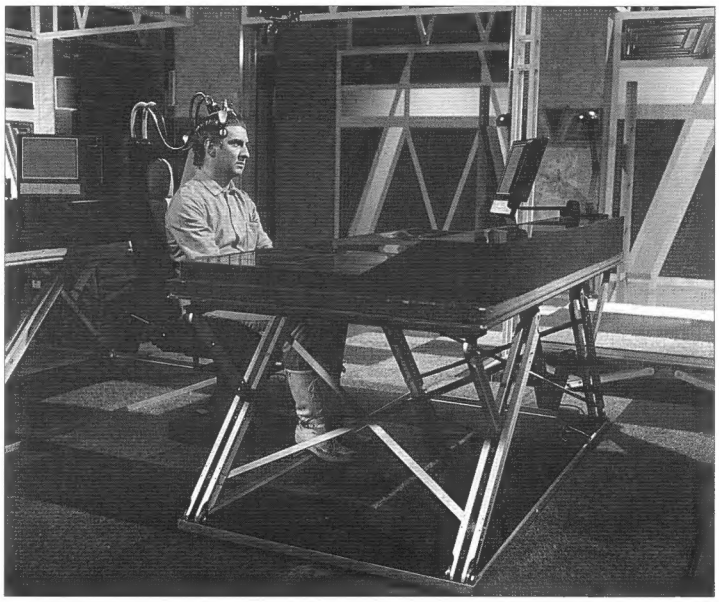
Laurence Payne's first role in **Doctor Who**, as Johnny Ringo in THE GUNFIGHTERS, was originally offered to Patrick Troughton, a few months before he was first approached about playing the Doctor. In the meantime, Troughton appeared in **Adam Adamant Lives**, a series developed as a replacement to the BBC's version of *Sexton Blake*, abandoned when Payne's version was commissioned for ITV!

A BBC voice-over announcement at the end of part three's transmission advised viewers that PYRAMIDS OF MARS was now out on BBC video, and that next week would see the start of a new story, "THE TIMELASH".

It was assumed that Terrance Dicks would write the novel of the screenplay for W.H.Allen, but to everyone's surprise Robert Holmes volunteered for the task, even though his last experience of novelising a story had ended when the project was handed over to Dicks after a single chapter of *The Time Warrior* had been penned. The book appeared in hardback mid-August 1985 with a cover by Andrew Skilleter. The ban on using a likeness of Colin Baker on book covers limited Skilleter's options for the artwork, so he went with using an image of two police boxes and a Sontaran instead of showing the TWO DOCTORS of the title.

The novel was a big seller for W.H.Allen, so much so that when a paperback edition was first published in December 1985 nearly all the first edition copies went out to the American market. A second printing was rapidly commissioned but in letters to *DWB* and to the *DWAS* British fans expressedtheir outrage. To mark the 100th novel of the Target range, early imprints of the paperback had the cover words **Doctor Who** over-printed in gold foil.

In a bid to discover what has happened to the space station, Doctor six tries accessing the computer's main database, a move that prompts a massive amount of data to scroll onto the screen. All the text displayed was produced by the BBC Graphics department on a microcomputer. ***DWM** 102* published a transcript of this management speak 'technobabble', painstakingly put together by reader Sue Cowley and reprinted overleaf…



Patrick Troughton became custodian of his costume after production finished. He took it to all events and conventions to which he was invited up to his death in 1987.

CONTINUITY: The Rutans and their interminable war with the Sontarans get several mentions in the story. Specifically the Rutans are credited with refining the use of coronic acid as an effective weapon against clone species.

Both Peri and the Doctor become vegetarians as a result of this story's events, though later novels and stories have contradicted this on occasion.

With Eric Saward's apparent blessing Robert Holmes appears to tamper again with **Doctor Who** continuity by suggesting the second Doctor is acting as an unofficial agent of the Time Lords when he goes with Jamie to confront Dastari. The episode one reference to Victoria being part of the companion line-up hints that this serial takes place before THE WAR GAMES, at which point the Time Lords did not know of the Doctor's whereabouts. A year later, John Lucarotti's novelisation of THE MASSACRE would provide one possible explanation, by hinting that the first Doctor 'had settled his differences with the Time Lords' sometime before retiring to the garden seen in THE THREE DOCTORS, though the exact details of his interferences in other cultures could still cause trouble. Hence, the second Doctor might have been roaming with the Time Lords' permission... within certain limits.

Alternatively, it's been suggested that THE TWO DOCTORS shows the second Doctor between THE WAR GAMES and Spearhead from Space, when he's been granted a brief reprieve and allowed to recover his old companions... so long as he acts as an agent for the Time Lords. This also explains how the Troughton Doctor could have known of his trial in THE FIVE DOCTORS. In this issue's Borderline, Steve Lyons suggests an alternative theory, based on the notion that it should only be possible for two incarnations to meet if one or other of them is 'out of time'.

AS CHESSENE AND HER ALLIES DO NOT HAVE TIME TRAVEL, THE THIRD ZONE SPACE STATION exists in 1985, while the Sontarans are engaging the Rutans in battle in the Medallan Cluster, close to Earth. This fits with HORROR OF FANG ROCK, where Earth has gained stategic importance in the Sontaran-Rutan war duing the twentieth century. I•V

Dastari's Desk Journal

...of specifications over a given time period. Thus, the incorporation of additional mission constraints maximises the probability of project success and minimises the cost and time required for the preliminary qualification.

In respect to specific goals the characterisation of specific criteria presents extremely interesting challenges to the greater fight-worthiness concept. In particular a primary inter-relationship between system and/or subsystem technologies must utilise and be functionally interwoven with preliminary qualification limit. For example, the independent functional principle maximises the probability of a reject success and minimises the cost and time required for the evolution of specifications over a given time period.

Thus any associated supporting element necessitates that urgent consideration be applied to the total system rationale. As a resultant implication a constant flow of effective information adds over-riding...

String too long e 720.

Based on integral subsystem considerations the product configuration base line must utilise and be functionally interwoven with the evolution of specifications over a given time period.

On the other hand the characterisation of specific criteria is further compounded when taking into account the evolution of specifications over a given time period. Similarly the product configuration base line must utilise and be functionally interwoven with the structural design, based on system engineering concepts.

On the other hand a constant..."

Day of Reckoning

DOCTOR WHO WENT ON TRIAL in no less than two courts as the turbulent events of February and March gave rise to question marks about its future prospects on BBC Television.

A lower court, so to speak, sat in judgement on the latest broadcast serial, just as it did after every story, and the stark evidence presented did not paint the show favourably. Despite the return of a much loved former Doctor and his companion, and a rematch against one of the series' most memorable monsters, ratings were poor. Episode one pulled in 6.6 million viewers with a sag the following Saturday to just six million even. The final part saw a rise to 6.9 million but as this was during the height of media interest in the cancellation it could be argued this was an inevitable consequence of so much saturation publicity.

Even with so much coverage **Doctor Who** still trailed a long way behind ITV's ten million audience for **The A Team**, a powerful reminder that big Saturday evening audiences were still there if you were fielding the programmes to attract them.

Feedback on THE TWO DOCTORS was hardly encouraging either. Letters to the *Radio Times* were critical of the cannibalism undertones, while fans attacked the Director, Peter Moffatt for watering down the impact of the Sontarans. Voting in the Marvel and *DWAS* season polls put THE TWO DOCTORS into second place but, summing up sentiments expressed by readers, ***DWM*** columnist Gary Russell wrote, "The Sontarans got a bit of a battering - their return was not universally welcomed. This was generally put down to the slightly uncharacteristic attitudes of Stike and Varl and also the face masks which were too floppy and, according to one viewer, like balloons with holes in them".

A verdict that THE TWO DOCTORS represented a loss of direction for **Doctor Who** was echoed by BBC1 Controller Michael Grade in an interview for **The Late Clive James Show** on April 20 1985.

"The truth about **Doctor Who** is that it was a target for a cut because the show's not doing very well" he said. "It's overtly violent. It's losing audiences. Its appeal is not what it was. It's not getting new generations of children. We need time to take it off the air and get it right."

A direct legacy from Grade's verdict was that Peter Moffatt never received another invitation to direct a **Doctor Who**, even though he continued working on such shows as **EastEnders** and **All Creatures Great and Small** for the BBC.

In contrast to this harsh sentences passed on individual **Doctor Who** serials, the programme overall survived its trial in the higher courts of the British media and British public with flying colours. *The Sun*'s much vaunted *Save **Doctor Who*** campaign did indeed generate sacks of mail in support of the series, while BBC switchboards and post rooms were clogged for nearly a fortnight with pleas from the public for a stay of execution. The whole was indeed proving greater than the sum of its parts.

The country's affection for **Doctor Who** got fittingly demonstrated on February 23 1985 when the popular **Jim'll Fix It** show aired a nine minute specially made episode of **Doctor Who** titled IN A FIX WITH SONTARANS. Eight year old Gareth Jenkins had written in to host Jimmy Saville asking to meet Colin Baker and go inside the TARDIS. Gareth's request was hardly new. Ever since Tom Baker and K•9's appearance on the show in the late Seventies, letters from youngsters looking for Jimmy Saville to 'fix' them a place among the TARDIS crew had become regular contents of the post bag.

Producing this specially commissioned playlet was not a cheap exercise. Sufficient budget had to come out of the **Jim'll Fit It** coffers to afford what was, in effect a cut-down but standard episode of **Doctor Who**. A writer had to be commissioned, artists engaged and resources from all the design departments allocated and costed.

IN A FIX WITH SONTARANS was warmly and enthusiastically received by the live studio audience who watched its production on Wednesday 20 February 1985. Ironically its transmission, following on after part two of THE TWO DOCTORS, was just before news that the BBC were planning to halt production on **Doctor Who** leaked out to the Press. I•V

The TWO DOCTORS

Series 22
Story 4
Serial 140
Code 6W

Cast:

The Doctor [1-3]^{f}	Colin Baker
Peri Brown [1-3]^{f}	Nicola Bryant
The Doctor [1-3]^{f}	Patrick Troughton
Jamie McCrimmon [1-3]^{f}	Frazer Hines
Shockeye [1-3]^{f}	John Stratton
Chessene [1-3]^{f}	Jacqueline Pearce
replacing Elizabeth Spriggs	
Dastari [1-3]^{f}	Laurence Payne
Technician [1]	Nicholas Fawcett
Major Varl [1-3]^{f}	Tim Raynham
Field Marshal Stike [2-3]^{f}	Clinton Greyn
Dona Arana [1]	Aimee Delamain
Oscar Botcherby [1-3]^{f}	James Saxon
Anita [1-3]^{f}	Carmen Gomez

Small and Non-Speaking:

Scientist [1]	Fernand Monast
Androgum Body [1]	Jay McGrath
Cafe Patrons [3] ^{fo}	Peter Moffatt
	Jan Wright
Woman on Balcony [3]^{fo}	Mercedes Carnegie
Computer Voice [1-2]	Laurence Payne
Waiters [3]	Nedjet Salih
	Michael Eriera
Patrons [3]	Iris Everson
	Maria Eldridge
	Patrick Edwards
	John Holland
	Tim Milson
	Glynis Simmons
	June Easther

^{f} Appears on location
^{fo} Appears on location only

Crew:

Title Music by	Ron Grainer
Arranged by	Peter Howell
	and the Radiophonic Workshop
Incidental Music	Peter Howell
Special Sound	Dick Mills
Production Assistant	Patricia O'Leary
Production Manager	Gary Downie
Assistant Floor Manager	Isla Rowe
Floor Assistant	Anna Price
Lighting Director	Don Babbage
Technical Co-Ordinator	Alan Arbuthnott
Studio Sound	Keith Bowden
Scene Supervisor	Les Baker
Guitar Player	Les Thatcher
Grams	Terry Foote
Video Effects	Dave Chapman
Vision Mixer	Jayne Beckett
Videotape Editor	Hugh Parson
Camera Supervisor	Alec Wheal
Crew	Eleven
Props Buyer	Leanda Bowden-Smith
Film Cameraman	John Walker
Film Camera Assistant	Paul Carter
Film Sound Recordist	Colin March
Film Sound Assistant	Jonathan Walker
Film Editor	Mike Robotham
Film Operations Manager	Graham Richmond
Grips	Ian Buckley
Costume Designer	Jan Wright
Dressers	Sheila Cullen
	Dennis Addoo
Make Up Artist	Catherine Davies
replacing Liz Rowell and Joan Stribling	
Make Up Assistant	Jane Buxton
Visual Effects Designer	Steven Drewett
Visual Effects Assistant	Simon MacDonald
Title Sequence	Terry Handley
Designer	Tony Burrough
Design Assistant	Colin Blaymires
Production Secretary	Sarah Lee
Production Associate	Sue Anstruther
Writers	Robert Holmes
Script Editor	Eric Saward
Producer	John Nathan-Turner
Director	Peter Moffatt

Programme Numbers:

Part One:	50/LDL/G343K/72/X
Part Two:	50/LDL/G344F/72/X
Part Three:	50/LDL/G345Y/72/X

Filming:
9th August — 16th August 1984
Recording:
13th — 15th September 1984, TC1
26th — 28th September 1984, TC6

Transmission:
One:16th February 1985, 17.20pm BBC1 [44'22", 17.22.21]
Two:23rd February 1985, 17.20pm BBC1 [44'49", 17.21.19]
Three: 2nd March 1985, 17.20pm BBC1 [44'45", 17.23.11]

Audience, Position, Appreciation:

Part One:	6.6m, 92th, 65%.
Part Two:	6.0m, 90th, 62%.
Part Three:	
6.9m, 66th, 65%.	

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Books and Literature
DICKS, Terrance (with HOLMES, Robert, uncredited): ***Doctor Who*** *and the Time Warrior* (Target, 1977)
HOLMES, Robert: ***Doctor Who****: The Two Doctors* (WH Allen, 1985)
HOWE, STAMMERS, WALKER: ***Doctor Who - The Sixth Doctor Handbook*** *(WH Allen, 1993)*
HOWE, STAMMERS, WALKER: ***Doctor Who - The Television Companion*** *(BBC, 1998)*

Magazines
DWB 57 (1988, Eric Saward interview covers the scripting of THE TWO DOCTORS)
DWM 100 (1985, Robert Holmes tells Gary Russell about scripting the story)
DWM 102 (1985, Sue Cowley transcribes monitor screen read-out)
DWM 239 (1986, John Nathan-Turner describes THE TWO DOCTORS' production in his memoirs)
DWM 254 (1996, Peter Moffat comments on production and the sacking of Elizabeth Spriggs)

Cinema
Appointment with Venus (1951)
Barabbas (1962)
Ben Hur (1959)
The Black Doctor (1967)
Carry On: Don't Lose Your Head (1966)
The Court Martial of Major Keller (1961)
The Cruel Sea (1953)
The Cure for Love (1950)
Dangerous Exile (1957)
Don't Raise the Bridge, Lower the River (1967)
Frankenstein and the Monster from Hell (1973)
Glad Tidings (1953)
Guru in Seven (1998)
Gypsy Girl (1966)
The Happy Family (1952)
How to Get Ahead in Advertising (1989)
Ill Met by Moonlight (1957)
It Takes a Thief (1960)
The Immigrant (1955)
The Long Arm (1956)
The Love Pill (1971)
Man in the Sky (1957)
My Cousin Rachel (1985)
Mystery Submarine (1963)
One Deadly Owner (1973)
The Plague of the Zombies (1966)
The Queen's Gauards (1960)
The Reptile (1966)
Seven Days to Noon (1950)
Seven Waves Away (1957)
The Sign of Four (1968)
The Singer, Not the Song (1961)
The Small Back Room (1948)
Strangler's Web (1966)
The Tales of Beatrix Potter (1981)
The Telltale Heart (1962)
Terror from the Year 5000 (1958)
The Third Alibi (1961)
Train of Events (1949)
The Trollenberg Terror (1959)
Vampire Circus (1971)
White Mischief (1987)

Television
Adam Adamant Lives: (BBC1, 1966-67)
Airline: CAPTAIN CLARKE PLUS ONE (Yorkshire, 7-2-82)
All Creatures Great and Small (BBC, 1978-80; 1983; 1985; 1988-1990)
The A-Team
The Avengers: A SENSE OF HISTORY (ABC, 12-3-66)
The BBC Television Shakespeare: *Romeo and Juliet; Measure for Measure*
Blake's 7: (BBC1, 1978-81)
Boon: DADDY'S GIRL (Central, 27-11-90)
The Bourne Identity (1988)
Brass (Granada/ITV/Channel 4, 1983, 1984, 1990)
Brush Strokes (BBC1, 1986-91)
Callan: ONCE A BIG MAN, ALWAYS A BIG MAN (ABC, 19-3-69)
Chalk (BBC1, 1996-97)
Compact (BBC1, 1962-65)
Danger Man: DON'T NAIL HIM YET (ITC, 22-12-64)
Dark Season (BBC1, 14-11 - 19-12-91)
The Day of the Triffids (BBC1, 10-9 - 15-10-81)
Doctor Who (BBC1, 1963-89; 1996)
Dramarama (ITV)
EastEnders (BBC1, 1985-...)
Emmerdale Farm (Yorkshire, 1972-...)
England, My England
For the West (1965)
Foxy Lady (Yorkshire, 1982-84)
The Hanged Man: LAWS OF FORTUNE (Yorkshire, 29-3-75)
If You See God, Tell Him (BBC1, 11-11 - 9-12-93)
In the Red (BBC2, 1998)
It's Dark Outside (Granada, 1964-65)
Jim'll Fix It (BBC1)
The Late Clive James (BBC1, 20-4-85)
The Life and Times of David Lloyd George (BBC2, 4-3 - 29-4-81)
Man in a Suitcase: SOMEBODY LOSES... SOMEBODY WINS? (ITC, 31-1-68)
McCallum (ITV)
Minder: WINDOWS (Thames/Euston, 7-3-84)
Moondial (BBC1, 10-2 - 16-3-88)
Murder Most Horrid: A SEVERE CASE OF DEATH (BBC2)
The Paradise Club (BBC1, 1990-91)
Quatermass and the Pit (BBC, 22-12-58 - 26-1-59)
The Sandbaggers: A PROPER FUNCTION OF GOVERNMENT (Yorkshire, 25-9-78)
Sexton Blake (AR/Thames, 1967-70)
Star Trek: The Next Generation (Paramount, 1987-94)
Top of the Pops
The Tripods (BBC1, 1984-85)
Wavelength (BBC)
UFO: ESP (ITC, 21-10-70)
Vanity Fair (BBC1, 6-9 - 20-12-87)
Vienna 1900 (BBC2, 8-12-73 - 12-1-74)
Virgin of the Secret Service (ATV, 28-3 - 20-6-68)

Doctor Who
Arc of Infinity (**IN•VISION** 63)
Black Orchid (**IN•VISION** 59)
The Caves of Androzani (**IN•VISION** 76)
The Deadly Assassin (**IN•VISION** 18)
Earthshock (**IN•VISION** 60)
The Enemy of the World (**An Adventure in Space and Time**)
Evil of the Daleks (**An Adventure in Space and Time**)
The Five Doctors (**IN•VISION** 69)
Four to Doomsday (**IN•VISION** 56)
Fury from the Deep (**An Adventure in Space and Time**)
The Ice Warriors (**An Adventure in Space and Time**)
The Invasion (**An Adventure in Space and Time**)
The Invasion of Time (**IN•VISION** 29)
The Keeper of Traken (**IN•VISION** 51)
The King's Demons (**IN•VISION** 68)
Meglos (**IN•VISION** 47)
Planet of Fire (**IN•VISION** 75)
The Sontaran Experiment (**IN•VISION** 3)
The Space Pirates (**An Adventure in Space and Time**)
The Talons of Weng-Chiang (**IN•VISION** 21)
Terminus (**IN•VISION** 66)
The Twin Dilemma (**IN•VISION** 77)
The War Games (**An Adventure in Space and Time**)

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